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Milton Studies is published biannually as a forum for scholarship on John Milton (1608-74), using a range of approaches and methodologies to elucidate the life and works of the influential poet and polemicist. Essays submitted for publication may focus on any aspect of Milton's life and writing, including biography; literary history; Milton's work in its literary, intellectual, political, or cultural contexts; Milton's influence on or relationship to other writers; or the history of critical and creative response to his work. Target audience includes graduate students and literary scholars who specialize in Milton or in early modern (Renaissance) literature, as well as (secondarily) historians and literary historians of early modern religion, politics, and cultural history.

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## From the Editor

Dear readers! Our new publish is devoted to the Russian-Europe poetry, music and literature. We give the larger place to our new authors from the Post-soviet countries, Belorussia, Azerbaijan, Ukraine and etc.

We initially used mainly works with texture, that is, it is with the type of piano texture, which was leading in the majority of works for piano, from the second half of the XVIII century and up to the present day. In addition, examples of piano works offered by us are based on typical textural, rhythmic, melodic 'models', which quite easily perceived as carrying a certain sense. This allows not only more meaningful to perceive executable with leaf work, but also gives the possibility of an adequate perception of the other works of similar style and character.

This situation, I want to remember the famous saying of the great pedagogue Jan Amos Comenius: "Read and understand - the same that is not read."

Finally, we note that in practice, we read from the sheet as works of famous composers, and is rarely performed now composers, but similar in style or era creation. It is thought that the performance of such music will not just expand the musical horizons of performers, which is also one of the goals of learning to read at sight, but will enable a better understanding of "models", as the carriers of a certain musical sense, which have been used in a particular era in specific musical styles .

With the best regards



## Spirituality as the Basis for Culture in the Modern Society

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### Abstract

*State of spiritual and cultural life of modern humanity is increasingly growing sense of anxiety over his future. The article considers that the highest expression of culture is the humanness of spirits and today the main problem is the preservation do, ecclesiastical and moral values. State of spiritual and cultural life of modern humanity is increasingly growing sense of anxiety over his future. The educating the younger generation, we are increasingly up-consumes such concepts as "spirituality" and "culture", which are not-conceive of one without*

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*the other, and are considered in the integrity and unity, even though many people think that spirituality - that is culture. The term "spirituality" has been applied recently. There are many interpretations of the concept of values. Dictionary "Psychology" treats "spirituality" with a materialistic point of view: "It is an expression of the motivation of the individual needs of the perfect in knowledge and social need" to act for others".*

### **Keywords**

*Culture, spirituality, spiritual - moral values, music, fairy tale.*

Church tradition interprets the term "spiritual" in contrast material, the solid "is all that is peculiar to or substantially similar to like ethereal spirit, and is under the influence or action Spirit ". Dictionary of Russian language Shvedova N. gives the following definition: State of spiritual and cultural life of modern humanity is increasingly growing sense of anxiety over his future. Thinking about educating the younger generation, we often use such terms as "spirituality" and "culture", which is unthinkable without the other, and are considered in the integrity and unity, even though many people think that spirituality - this is the culture. The term "spirituality" has been applied recently. There are many interpretations of the concept of values. Dictionary "Psychology" treats "spirituality" with a materialistic point of view: "It is an expression of the motivation of the individual needs of the perfect in knowledge and social need" to act for others."

"Spirituality - a property of the soul, which consists in the predominance of the spiritual, moral, and intellectual interests of the material", that is, determines the "spirituality" as a moral message.

Philosophical Dictionary gives the interpretation of the term is: "Removal from the low-lying, rough sense of interest, the pursuit of inner perfection, the height of the spirit."

These examples show that spirituality - the concept of multi-faceted and very important for the social processes, as well as for the individual.

Each person understands spirituality differently. Some people think that spirituality - a man of high moral quality, harmony and spiritual purity, others consider culture and good manners, and associate it with the church. Spirituality includes the priorities and values of ideological character. This desire to devote his life to the good of their country, its history, the idea of human ideals, his place in society, love of family and friends, to the traditions and customs of their people to achieve their goals.

If the term "spirituality" is drawing closer to the subjective world, the "culture" - from material and spiritual work. There are many values of the explanation of the word "culture", they all have the right to life. At the moment, there is no single definition, meaning "cultivation", "education", translated from the Latin language, "education", "development", "reverence."

Taylor's classical definition is: "Culture is a complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and skills acquired by man as a member of society." By A. Radugin, "culture is a universal way of creative self-realization through the lodging of meaning, through the desire to reveal and confirm the meaning of human life in its correlation with the meaning of existence."

The highest expression of human culture is spirituality and

Today the main problem is the preservation of spiritual and moral values.

From the first days of life a person is in the cultural layer of the people, from an early age listening to songs and stories, not understanding the meaning of the whole, but it absorbs images and events that will be with him all his life. And so, step by step. For millennia culture leaves only the best, constantly developing and improving.

N.L Weigel wrote: "Human creativity has brought cultural features in tangible and intangible culture as in monuments, and in behavior,

language, beliefs, customs, etc." .Each cultural epoch formed a type of spirituality that affects the results of human creativity.

The modern era is particularly acute issue of revival of culture. If traditional culture there are certain norms and values, today a person is free to choose their own, there is no priority rule for him.

Spiritually - moral values in our youth is in decline due to the influence of Western society, as a result, they have little idea the moral culture of the Russian people.

The displacement of high culture or popular culture pseudo, which actually does not recognize the need for value system, resulting moral relativism easily turns into nihilism. Understanding among children of goodness, justice, generosity, compassion, relationship to the homeland, citizenship and patriotism, the people, labor, etc. changed. Earlier, cartoons and feature films were highly artistic, brought a sense of beauty. Their heroes were good characters, or characters, which wanted to be, and to take an example, unlike today. Childhood - a wonderful country, the impressions of which are for many years. Therefore, in our time of need as soon as possible to vaccinate children to spiritual culture.

For example, one popular genres, which meet the children, is a fairy tale. She - a necessary element of the spiritual life of the child, teaches kindness, love, compassion, etc. Children are faced with such a complex phenomenon and feelings, life and death, love and hate; anger and compassion, treachery and deceit. Fantastic atmosphere available for the child's perception and moral meaning tales - true, "adult". It (the tale) gives lessons, memorable for a lifetime, and large and small. Why all like a fairy tale?

What is the secret? And it is that it for the fantastic fiction and hiding the real human relationships. In the fairy tale personified a dream, a belief in the power of the Russian people, because of their native land. Fairy-tale hero - media truthfulness, courage, resourcefulness, kindness, passing

many tests always comes out the winner. Any tale imparts this side of morality, makes us spiritually richer.

"Fairy Tale not only satisfies the aesthetic demands of the people, but also the moral of his feelings. This is due to the idea of higher global justice ...".

We want our children delighted us. Often, however, instead of the native language, rich proverbs and sayings, Russian language clogged with foreign words and thieves jargon forgotten folk traditions, the skill of craftsmen. In the public consciousness more and more spread individualism, selfishness, indifference, aggressiveness. Among the younger generation there are drugs, gambling, cruelty, violence, suicide - all of this is a dangerous fashion, you want to eliminate, the need must be moral and cultural values.

Man becomes a consumer pursues only its benefits and career growth. Money cult, addicted to the things many people have become a goal in their life. It all comes down to having only material goods, but not spiritual qualities of man. Intrusive ads, TV, print media, cinema constantly and persistently instill the idea that quality of life depends on the presence or absence of any form of ownership. Corruption adds to this picture. It is going impoverishment of cultural needs. All this leads to spiritual degradation, primitive thinking, the crisis of cultures. Therefore, on television, radio, the pages of the press must be present the best samples of culture art, which will supersede the consciousness of the people of rudeness, violence, vulgarity.

Therefore, the Patriarch of Moscow and All Russia Kirill in a speech said that "a person held when the spiritual dimension is not destroyed only by material priorities. Probably the constant maintenance of a balance between the spiritual and the material is the most appropriate one for vital activity of modern man."

Nowadays, there is no ideal to which you can navigate. Because of the decline of spiritual meaning is lost among the younger generation.

Therefore, one of the main problems is spiritual - moral education. V. Suhomlinskogo said: "A special area of educational work - fencing of children, adolescents, young people from one of the greatest evils - the lack of spirituality."

Today it is necessary to develop the younger generation artistic inclinations, to attach them to be creative, creativity, are external signs for the development of spirituality. For spiritual - moral education must be familiar with the different types of art.

Art helps to get an emotional experience, helps educate the senses, creates the concept of beauty, ideas about the aesthetic ideal, finally, gives examples of human interaction with the world right.

Take for example the music. Only music with a high moral content can raise the spiritual culture. Being sensitive companion, it helps a person to understand his heart, to think about the important things, brings emotional responsiveness, emotional sensitivity, moral - aesthetic needs, ideals. Recently dominated entertainment music, which does not form the moral qualities of the person.

Culture as a supreme act of human creativity is born under the powerful influence of nature through the spiritual, moral and creative power of man.

With it passed from generation to generation of different knowledge, experience, values, those spiritual guidance without which it can not exist in our society.

Formation of spiritual development of personality in the process of historical development does not occur automatically. It requires effort on the part of people, and these efforts are aimed both at creating economic opportunities, objective social conditions, and to implement the opening at each historical stage of new opportunities for spiritual - moral perfection of man. This dual process is a real possibility of human development as a spiritual person.

Researcher E. Shiyanov identifies two ways to organize education as a purposeful process of human values. The first is specially organized under conditions which activate at the systematic gradually consolidate and transform into more stable motivational formation. This involves promoting activities mainly changes in the environment education.

The second method consists in the assimilation of the pupil against him in the final form of intentions, goals, ideals, who on a plan the teacher should he emerge and that the student himself should gradually turn from externally perceived in internal decision and action. This requires an explanation of the meaning of the formed units, their correlation with others. This facilitates the inner meaning pupil performance and eliminates it from natural search, often associated with a lot of errors.

One of the problems of modern music education - is the search for new forms and methods of familiarizing children to spiritual values of high art. As is well known, interest in high art, especially music, (as in other matters, and mathematics, and literature) usually arises in early childhood. Teachers who want to work effective, it is necessary to seek new forms and methods of training, adequate current state of the musical life of the community, due to changes in aspects.

Scientists and are increasingly convinced that the implementation of the goals of modern education is necessary, first of all, the development of students and their ability to navigate the ever-changing situations. "It is not appropriate to blindly follow current educational practice, it is necessary to create a qualitatively new model, based on a contemporary philosophical conception of the world, on the methodology of human activities on the understanding of the innovative and creative role of man."

Introduction of new methods of musical education based on the integrated use of the acquired knowledge in various disciplines, aimed at enhancing the student on his creative development. The urgent task of modern pedagogy, music education - the formation of complex development methods.

In our opinion today before the children's musical-educational institution of primary care is a problem not only of innovative teaching methods, but no less important issue - education of genuine music lovers, that is musical-aesthetic education. To make the process of learning music interesting for the child and the most effective, it is important to continuously improve teaching methods in accordance with the growing demands of the time, which puts a new, more complex tasks. The motto of our time can be defined as "school skills - to the development of the school." The main task of the children's musical and educational institutions - to instill a love for the arts, to music lessons, to strive for the development of interest. "The purpose of learning music - to bring up a child's soul", - said a well-known innovator of pedagogical techniques of the twentieth century, S. Suzuki.

The need to develop the child, especially his creativity is the most important task of modern pedagogy. Musical activities of children, especially in the preschool and early school age, most clearly affects the expression of creativity and the overall development of children. Formation of high spiritual needs of musical values, as in art in general, does not occur spontaneously, but requires deliberate forms and methods of learning from an early age. The ability to perceive a work of art of music can not arise by itself, it needs to learn. Teach - it means to enlighten and educate the ability of perception and experience of beauty. Learn to listen and hear, to bring up the need to hear, understand and feel.

However, in the middle of the XX century, is issued humanistic psychology. Self-actualizing man K.Rodzher a new cultural ideal of humanity and has a "female" traits: gentleness, compassion, responsiveness, attention to people, etc. particularly in K.Rodzher approach focuses on the quality of contact, which are important components of such expressive (and therefore feminine) quality as empathic understanding and unconditional positive attitude, qualities traditionally attributed to women's roles. K.Rodzher as a positive pole,

which is the person, designated the "volatility, fluidity, richly a differentiated response, direct experience of the senses." Obviously, this femininity focus on the experience of. (Rogers, K. 1994. p. 234-247.)

The fate of these stereotypes in the scientific mind. The first performances were sustained in the spirit of the dichotomy. When signs of behavior regarded as male and female. However, in the ancient civilizations of this primitive sociological model is balanced by numerous deviations from the double standard. It was replaced by continuous-alternative model than the femininity is expressed, the less - masculinity, and vice versa. This model allowed the measure of masculinity and femininity special tests, the results of which should ideally coincide with the floor of the subject. But this model dictated by role prescriptions increasingly contradicted the progressive democratization of gender roles trends.

In 1974. S.Bem introduced the concept of androgyny to refer to a combination of high levels of masculinity and femininity. The proposed test it recorded the masculinity and femininity as independent, orthogonal dimensions of personality. In the ensuing series study it was shown that the optimal severity, androgyny provides modern cultures greater social flexibility and adaptability, and high femininity in women and high masculinity in men is often associated with impaired social and psychological adaptation. So, high - feminine women are more anxious, they have lower self-esteem. High - masculine men exhibit high anxiety in adulthood, and less able to lead. High scores on the scale of your gender are usually associated with lower success attributed to the other sex activities. Tangy androgynous women are more focused on success and more dominant, but they have a lower level of personal protection than the feminine, masculine and undifferentiated women. In men androgynous pronounced contrast, above the level of personal protection compared with other men androgyny In general, the influence on the behavior of men and women differently.

M.Taylor in favor of an understanding of what is termed "androgyny", as a measure of the multiple interactions of masculinity and femininity. In general, probably more successful in all considered masculine and feminine as an additive couple with a lot of potential individual variations 36. (Taylor M. C., 1982, Vol.92 №3,.. p.347-366).

The essence of the gender schema theory is that a person tends to organize their knowledge about the world and at the same resort to schemes (Stereotyped stimulus). "Gender scheme" - a cognitive structure, a network of associations that organizes perception individual and manages them. Children encode and organize information, including personal information, according to a dichotomous scheme of "masculinity-femininity". This includes data about the anatomy of men and women, their participation in the birth of children, their professions and occupations division (including the house), their personal characteristics and behavior. This dichotomy "male - female" - the most important of all classifications of people who exist in human society. Having learned that the meaning of this dichotomy, the child will sort all the information on these two categories. The next step - child makes a generalization - which attributes are the "female", and which "male". An adequate gender stereotype - that they can do and how to behave boys and girls. There are situations when an individual behaves, "not according to the scheme" (Deviates from the gender stereotype), but such cases are unpleasant and the person tends to eliminate the discrepancy between predicted on stereotypes and the actual behavior of the other person (A.A.Alizade, Baku, 1974).

By gender scheme implemented gender socialization, as one lives in a society that is organized on the principle of gender dichotomy. Gender identity is one of the basic characteristics of the person, which is formed as a result of the psychological internalization of masculine and feminine traits in the process of interaction between "I" and "Others" in the course of socialization and is seen primarily as an experience and awareness of the

individual positions of the "I" on the with respect to the standards in some way-floor. Gender identity - an aspect of self-consciousness, describing the experience of the man himself as a representative of a particular sex. According to G. B. Deryagin 38. ( Deryagin G. B. forensic sexology. Lecture Course. M., S.432), the traditional view is that gender identity is biological in nature, inherent in every people with birth is not a matter of choice, not subject to education. Some authors ( C. Boehm., J. Spence ) Mostly from the West and adhering to feminist views, believes that gender identity is influenced by social factors, education and the environment.

Gender identity is not a stable personality trait, and in different periods of ontogeny depends on many variables. Modern studies of sexual identity confirm the complex nature of the personal education.

So A. I. Belkin research suggests that the tragedy of the situation disturbed sexual identity was expressed in the growth of deep intrapersonal conflict if the model of sexual behavior was assumed, or in conflict with others if it is rejected. Sex Change (reaching a new sexual identity) according to A. I. Belkin, involves biological, social and psychological aspects. The main fear during sex change was manifested not in front of biological and psychological transformation, and to the social 39. (A.Belkin. 1982, pp 197-204).

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## Objectives as the mass musical education in modern socio-cultural situation

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### Abstract

*Article discusses the concept of "education" and one of the problems of modern pedagogy - the development of students on the basis of playing music-information folk instruments. Another two or three decades ago, the child developed mainly in a small, specific society - the family, the class, the inner circle. Today we can observe a fundamentally different situation. Starting as early as preschool age child is a huge maximized social space, where his consciousness presses particle flow of information coming from the TV, the Internet, re-creation knowledge from parents, teachers, and opening an infinite-finite field for all sorts of forms relations, relationships, actions. Children begin to focus not on the*

*authority of adults, and of information coming seemingly "out of nowhere". This is confirmed by opera many teachers.*

### **Keywords**

Family, culture media, creative devel-term, traditional instruments.

More two to three decades ago, the child developed mainly in a small, specific society - the family, the class, the inner circle.

Today we can observe a fundamentally different situation. Starting as early as preschool age child is a huge maximized social space where his conscience pushes chaotic flow of information coming from the TV, the Internet, blocking the knowledge obtained from the parents, teachers, and opening an infinite field for all sorts of forms of relationships, relationships, actions. Children begin to focus not on the authority of adults, and on the information received seems to be "out of nowhere". This is confirmed by the publication of many educators.

We have to admit that in reality are often engaged in the education of the individual mass media, especially electronic media. On television, approved by the priorities that are far from the values they preach teachers. Modern TV - consciously or not - creates in children a destructive socio-cultural experience. It is therefore necessary to recognize the decisive role of television in the education of young people. Today, a role model is constantly chewing resting person who wants to win a million.

Of electronic means of the child never learns that happiness is the main person to bring the opportunity to exercise their creativity. The feeling that you need others. Screen dependence leads to an inability to concentrate and in any occupation, lack of interest, hyperactivity, excessive distraction. Such children need constant external stimulation, which they used to receive from the screen, preferring to press ready to wait for new entertainment. They are already becoming difficult to take the text of the

book, they lose the ability and desire to take themselves. In short, we have a real change in the concept of "education". However, we, the teachers, it is important not only state to record these changes and identify their causes, scope, character, existing contradictions.

Here in the foreground in front of teachers and psychologists beyond the problem of finding ways, using the Internet and television, creating a culture of attitudes towards them. Our goal is not to stigmatize producers and television in general, and to identify ways the possibility of building a system of interaction with this powerful tool. After widely understood that the modern child is unthinkable without a cell phone, computer and television screen. Lately it seems those education movies.

Our society by the wayside. You can often observe that about him forget and begin to think more about learning, and almost from the earliest age. Unfortunately, the negative trend of recent years - the substitution of true values by false, moral distortion, impoverishment of culture and education - increasingly alienate society from that high, eternal and beautiful, on what has always held life.

Parents try to give the child something that will make it secure, protected, will give an advantage over others. And very few people care about the inner world of your child, for his soul, human qualities. Taking care of the training becomes less important and prominent. After all, the word "education" concluded the high meaning and significance. Education - in the opinion of Ashikova - is a kind of food, but not the simple food of the stomach, and the higher the power, the power of the soul and the heart. In other words - the power of man's inner world, and the food, this should be special.

Oissues of contemporary music education and training write in their papers by E. Rogalev, SP Ivanova, V. Kapustin, M. Levchenko, EB Shpakovskaya and others. The researchers emphasize that Russian education, including music, has always been directed to the development of the creative person, on the basis of a harmonious combination in

learning knowledge and skills, in close unity with the formation of moral moral attitudes and values that provide a proactive stance in general field.

However, the "live" performance and directly involved in the creative process of active listening to music - it's not just theater concert hall. The richest examples of national culture, including music, includes the invaluable reservoir of amateur music-making. Finding ways of revival of these forms of initiation to cultural values. This complex problem of modern musical pedagogy carries with it more questions than answers and practical solutions. However, it seems important to put it in the row relevant to modern science. Experience author of the article in the establishment of an additional education of children - Children's Art House - shows the usefulness of musical instrumental training in the "non-musical" schools.

Nothing can replace the music education and the development of active means of playing available for the initial development of the instrument, especially the folk instruments, which have their own indigenous, typological features that exist in the national environment and based on the national and national origins. The value of folk instruments is that they are directed to the musical education of the majority of the population, to the masses, who do not belong to the artistic elite of society.

According to Doctor of Arts, Professor of the Russian Academy of Music. "The musical culture of society as a whole is defined as the level of mass consciousness of music and a height of elite stages stairs. And the more people in the society of the country will be on the way of understanding patterns of the highly art, albeit simple with high academic positions, the more will appreciate its most significant achievements, the culture of the whole society for the whole country better."

The special role of the educational tools based on the fact of psychological confidence in their timbre, sound inseparable from the traditional national music life. Naturally, this causes an immediate reaction of the living. It follows that the tone of familiar-sounding

instrument can cause the listener's desire to comprehend the works. In our time, including selectively TV, radio, cd you can hear every masterpiece in the most perfect performance. However, nothing can replace an active performing musical education at an affordable means for the initial development of the musical instrument.

"We can not accept <...> creative achievements, if even for a moment, the small moment of life will not feel a creator or an accessory - carrier and anyone's creative ideas, ie performer", "is one thing to passively listen to good music, another thing creatively feel the music material <..."

> participation in the performance "- says Asafiev. Given the above, we can conclude:

- Among the musical pedagogy problems, still remains to be done to achieve the property of the listener of classical music, classical music.
- Live" dialogue with the arts, in particular music, is a creative process, it is empathy receptive listener as none, even the most high-quality recording.
- For the formation of the individual plays an important role requirement, as a factor in spiritual activities.
- Nothing can replace the music education and the development of active means of playing available for the initial development of the instrument, especially at the national instrument.
- We need a new perspective approach to mass music education, namely the introduction of comprehensive schools compulsory subject learning to play a musical instrument.

**Analysis:** An argument can be put forward that perhaps the array of literature which relates to this field of study may not be overly familiar to many developmental psychologists, who research the concept of classical music and its relationship with youth development possibly due to a lack of communication among researchers and because of publication trends in developmental journals which may perhaps overlook the concept in

general. This begs the question. Is this concept perhaps under researched from within the world of academia and as a result of this, is the youth development sector in Ireland for example, perhaps lacking a vital resource, that being, the role and influence of classical influence in the development of Ireland's youth? So as to endeavour to answer this question, this article will look at informing on current knowledge of how engagement with classical music, either from a listening or a participatory perspective can play a role in the psychosocial development of adolescents. To this end, three possible key observations in the context of this study maybe critiqued and discussed in light of recent empirical research, key observations which maybe of vital importance and relevance for one who may wish to undertake a broader dissertation on this interesting topic.

They are as follows:

1. The influence of classical music as an important mechanism in positive psychological development of young people.
2. Classical music as a protective instrument and instigator of positive mental health in adolescence.
3. Classical music serving as an adjunct component in the prevention of and intervention in, negative and destabilizing mental health

It can be argued that the three key components which are outlined above can provide a solid base for one who wishes to undertake a more comprehensive study of this nature out of general interest but especially for those who work within the Irish youth development sector who may be looking at exploring alternative measures, especially from a broader psychological perspective which may be construed as unfamiliar territory to them in the area of their professional engagement and education of the young people they come into contact with. As a result of this, therefore, it is highlighted in this short study how classical music maybe identified as being an important psychological and educational resource within the

Irish youth development sector. A constructive argument can be put forward therefore that research on the developmental role of classical music can create a window to the everyday psychological, social, and cultural needs of Ireland's youth.

Classical music can be defined therefore as having many social psychological impacts and meanings for young people at different periods of their development and at this juncture one can link the world of classical music to the world of the contemporary artist, to the world of dance, literature and theatre, world's which can be linked with youth development as they relate to exploration and expression, a performer's dream and profession, a listener's passion and leisure, a social setting's ambience and a signifier of ritual. Classical music therefore is a resource of, considerable intellectual, artistic, cultural, technological, and economical breadth and depth, a vital resource of education and development for the youth of Ireland. This article will thereby argue that classical music has become a genuine developmental resource that deserves much more attention from developmental psychology in the development of Ireland's youth, in other words the significant influence it espouses on the development of young people. But what exactly do we mean when we speak about 'the world of development psychology' and its relationship with the world of classical music?

At the outset, developmental psychologists may wonder or indeed be sceptical as to whether classical music has any significant influence on some of the biological, psychological, and social factors that compose human nature. The answer seems to be yes; and prototypical examples can now be provided.

### Biological effects

Findings from brain lesion and neuro imaging studies indicate that musical processing in general is embedded within a complex network of

cortical and subcritical pathways and that classical music activates neurotransmitters involved in pleasure and relaxation which are vital for the physical and mental development of young people. Pleasure and relaxation relate to happiness, stability, positive mental health and confidence building, all extremely important components of youth development.

### **Psychological effects**

The psychological effects of classical music cannot be underestimated as it stirs and creates positive feeling. It is a type of music which can be described as one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the expression of emotion. Hence it seems that common sense or experience has explicitly taken for granted, that classical music is mainly an experience of overwhelming emotion which can be linked with the psychology of music which creates those emotions that help to better understand emotions as synchronized responses (cognitive appraisal, subjective feeling, physiological response, expression, action tendency and regulation) to changes in the environment. This area of research also contributes to our understanding of how musical emotions interact with key psychological phenomena (eg

Experimental methods developed by the psychology of music offer sound methodological and ethical strategies to induce and manipulate strong emotions in laboratory settings. Correlation studies are using sampling methods to shed light on how classical music can elicit complex patterns, of positive and negative emotions during the unfolding of our daily lives. Worthy of note, this field of study is advancing our knowledge about the mechanisms explaining how music induces emotions (eg brain stem reflexes, evaluative conditioning, emotional contagion, visual imagery, episodic memory, and musical expectancy).

### **Conclusion.**

Albeit this being a short study, it can be argued from the various points and arguments outlined in the study that classical music does play

an extremely important and vital role in the positive development of young people in Ireland and indeed throughout the world. It is important to highlight furthermore, from a broader and more comprehensive research perspective, that classical music can serve the adaptive purpose of emotion regulation in the lives of the young people of the world. A research topic of this nature warrants more thorough investigation and analysis, with major focus and onus upon the psychological effects of classical music on youth development.

When I was invited to write this article, the idea on which it is based, immediately gave me much food for thought because of my professional education and personal involvement in relation to the development of young people / teenagers in Ireland. Based on my personal point of view and from their own academic and professional experience in the field of youth development, I never considered

Not specifically studied the concept of the role of classical music in the development of young people. Rightly, however, argued that writing this article gave me the opportunity to become more aware of this opportunity and use it. Therefore, to study this possibility, I spent my little research and analysis of various sources of literature that deal with this topic. Researching this topic, I have found that there is indeed a lot of the available literature, which discusses the importance of the development of classical music in the adolescence to youth development in Ireland. All researchers, like me, is very important that every indifferent person is constantly looking for new sources of knowledge, he formed themselves and raised skills, develop their practice in order to maintain their professional ambitions for the work in the field of youth development.

It can be argued that perhaps the choice of literature related to this field of study, cannot be too familiar to many psychologists in the field of development, exploring the concept of the relationship of classical music and the development of Youth. We can talk about the lack of communication between researchers and the presence of trends due to

which the publications in journals related to development issues can ignore the concept as a whole. This begs the question. Perhaps this concept is not sufficiently explored in the scientific community, with the result that the youth development sector in Ireland is deprived of a vital resource? That is the role and influence of classical art in the development of young people in Ireland in general remains out of the attention of researchers? To try to answer this question in this article, we will consider the question of modern attitude to classical music from the perspective of the audience or from the point of view of the participants and whether it can play a positive role in the psychosocial development of adolescents.

1) The influence of classical music as an important mechanism for the positive psychological development of young people.

2) Classical music as a protective tool and a stimulator of positive mental health in adolescence.

3) Classical Music, serving auxiliary component

Prevention and intervention in the negative and destabilizing mental health.

It can be argued that these three key components, can provide the basis for further in-depth research.

Such work would be interesting for those who work in the Irish development of the youth sector, and for those who can explore alternative measures of youth in modern society, especially with the wider psychological point of view. Such a study could be a new area in the field of vocational training and participation of young people with whom teachers or other educators or social sphere come into contact. Therefore, we are considering in this brief study of how classical music can be an important psychological and educational resources in the Irish youth development sector. Thus, it is possible to put forward a constructive argument in favor of research on the role of classical music in the development, which can create new opportunities to meet the broad

psychological, perspective, our theme of classical music can be considered as a factor having various social impact and importance for young people in different periods of development. And in this aspect, we can consider the relation of the world of classical music with the world of art, the world of dance, the world of theater and literature, a world that can be mastered by young people in the development, exploration and expression, the embodiment of the dreams and the profession, meaningful filling of leisure activities in the social environment, enriching atmosphere

life and create new "rituals". Therefore, classical music is a resource that allows you to significantly broaden and deepen the intellectual, artistic, cultural, technological and economic opportunities. This is a vital resource education and development of young people of Ireland

Thus, classical music is a considerable intellectual, artistic, cultural, technological and economic resource, which is vital for the formation and development of young people in Ireland.

Thus it can be argued that classical music became a real significant resource development that deserves much more attention to the development of the psychology of the Irish young people, in other words, we need a deeper significant impact that it has on the development of young people.

But what exactly do we mean by "the world of psychology" and its relationship with the world of classical music?

At the beginning of psychologists may be surprised or even skeptical, whether classical music has any significant influence on some biological, psychological and social factors that make up human nature. My answer is yes"; consider some of the most typical side.

**Biological effect.** From an evolutionary point of view, classical music can be defined as an evolved psychological mechanism, as it seems, was a potentially adaptive to improve its suitability for survival in terms of better choice of the partner, social cohesion, simultaneous group efforts, development of perception, motor development skills, reducing conflict,

the safe transfer of time, intergenerational communication of culture and self-regulation. From a modern point of view of classical music is mediated by certain biological structures and processes. The results of brain injury, and neuroimaging studies show that music processing in general is embedded in a complex network of cortical and subcritical pathways and that classical music activates neurotransmitter involved in pleasure and relaxation, which are vital for physical and mental development of young people. Pleasure and relaxation are associated with happiness, stability, positive mental health and confidence, all extremely important components of youth development.

**The psychological effect.** Psychological effects of classical music can not be underestimated, because it excites and creates a positive feeling. This is the type of music that can be described as one of the Fine Arts, which is associated with a combination of sounds for the purpose of beauty of form and expression of emotion. Therefore, it seems that common sense and experience is clearly perceived as a matter of course, that classical music is mostly the experience overwhelming emotions that may be associated with the psychology of music that creates those emotions to help you better understand emotions to be synchronized responses (cognitive appraisal , subjective feeling, physiological response, an expression, a tendency to take action and regulation) to changes in the environment. This field of research also contributes to understanding

The experimental methods developed in psychology of music, offering robust methodological and ethical strategies to stimulate and manipulate strong emotions in the laboratory. Correlation studies using sampling techniques, to shed light on how classical music can cause complex patterns of positive and negative emotions during the unfolding of our daily lives. It is noteworthy that this area of research advances our understanding of the mechanisms that explain how music evokes emotions (brain stem reflexes, evaluation, emotional contagion, visual imagery, episodic memory and music waiting). Dostoevsky's works are

full of existentialism and fantastic realism. The heroes of his works to the reader asking questions that remain relevant today. They argue with us about the human person and about what he can do to make this world a better place. Exposing a deep analysis of your own personality, Dostoevsky's characters, in turn, force the reader to respond personally to your many questions. What are good and evil? Whether there are two forces in its pure form? They analyze in detail their thoughts and feelings, the movements of his soul, forcing the reader to start a dialogue with them. At the same time, they remind us of the simple and at the same time incredibly complex life principles, rules. In Dostoevsky's world it is impossible to live an ordinary life, being given to the automatism of everyday existence.

Unconditional imprint on the life of a man has his childhood. The child opened life, open new, for it does not exist even those taboos, clamps, complexes that are in adults. "Know that there is nothing higher and stronger and healthier, and more useful to continue to live as good recollection and especially rendered even from childhood, from the parents' home. You talk a lot about your education, but sort of beautiful, sacred memory of saved since childhood, may be the best education is. If a lot of these type of memories with him into life, saved a man for life, "these words says A. Karamazov in Dostoyevsky's final novel "The Brothers Karamazov." This quote is a simple truth, the idea of humanity, which finds its embodiment and deep in religion, in philosophy, and without which it is impossible to understand the art.

Therefore, to study this possibility, I spent my little research and analysis of various sources of literature that deal with this topic. Researching this topic, I have found that there is indeed a lot of the available literature, which discusses the importance of the development of classical music in the adolescence to youth development in Ireland. All researchers, like me, is very important that every indifferent person is constantly looking for new sources of knowledge, he formed themselves

and raised skills, develop their practice in order to maintain their professional ambitions for the work in the field of youth development.

**Conclusion.** Here it is fortunes that get fat not the body of Lady Kix. Money becomes both a procreative force in itself and the means to buy fertility, as Oliver Kix says -"I'd give a thousand pounds to purchase fruitfulness" (II.i.139) - although he makes an astute bargain that costs him only half this. The comic cycle of regeneration and renewal is removed to the level of the abstract cycle of monetary exchange when a symbolic token of potency, a vial of almond milk, is exchanged for five instalments of a hundred pounds. Oliver Kix does not begrudge the outlay because, as he argues, "Put case his water stands me in some five hundred a pint,/ Twill fetch a thousand and a kersten soul" (II.ii.185-187). Touchwood exchanges his "magic water" for money. In an act of substitution he replaces barren dryness with his fertile fluidity.

Jean-Christophe Agnew suggests that in the Jacobean and Elizabethan attitude to commodity exchange there was a distinction between the exchange of solid and tangible commodity which, he remarks, was termed "dry exchange," and the abstract fluidity of financial transactions based on the disembodied form of money which was seen in terms of liquidity. Kix hopes that his speculation will "bring him one hundred pounds profit." The procreative power of semen becomes disembodied in the cycle of exchange where it is transformed into an abstract and liquid form which like the fluid nature of money will keep on growing.

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# Implementation of the principle of aesthetic universality artistic and aesthetic development of preschool children age

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## Abstract

*Examination of the aesthetic versatility of artistic and aesthetic development of preschool children from the perspective of modern pedagogical science is one of the most significant. At the same time the least studied problems in modern preschool pedagogy. The article deals with theoretical principles of music psychology and music pedagogy, the use of which contributes to the implementation of these principles. Significant at all times, the problem of the aesthetic development of the individual is particularly relevant now, when it became apparent many of the effects of priority scientific and technological progress in relation to the spiritual, cultural and aesthetic norms. Multidimensional nature of the problem is proved by the presence of a wide range of scientific research. A huge contribution to the creation and development of the*

*theory and practice of aesthetic education and education made by Russian scientists and teachers.*

**Keywords:** preschool children, aesthetic versatility, cultural dialogue, aesthetic perception of art

Significant at all times, the problem of the aesthetic development of the individual is particularly relevant now, when it became apparent many of the effects of priority scientific and technological progress in relation to the spiritual, cultural and aesthetic norms. Multidimensional nature of the problem is proved by the presence of a wide range of scientific research.

A huge contribution to the creation and development of the theory and practice of aesthetic education and education made by Russian scientists and teachers.

Illuminators V.G. Belinsky, A.I. Herzen, N.G. Chernyshevsky considered questions of human exposure to different kinds of art, life and the efficiency of the creative fullness of artistic aesthetic development of the individual.

Many of the ideas of the Enlightenment found its logical continuation in the works of thinkers of the XX century: the philosopher and philologist A.F. Losev, psychologists L.S. Vygotsky, P.Y. Galperin, A.N. Leontiev, D.B. Elkonin, P.M. Jacobson, where clearly disclosed and justified Life-building role of higher, that is, the aesthetic emotions, including mental activity human the formation and identification of emerging creative potential of the individual, that is, her intellect. As their works contain a number of important conclusions about the relationship of aesthetic education and personality development in ontogenesis and psychological nature of the interaction between the individual and the arts.

Modern pedagogy defines aesthetic development as a process of formation of emotional and sensual and value consciousness of the individual and its associated activities, considering it as one of the universal aspects of the individual's culture. Trends in humanization of modern education and the growing public demand for creative personalities cause urgency of the problem of aesthetic development of children of preschool age. Preschool education aesthetic development serves the aspect of formation of attitude of the child, based on universal spiritual values.<sup>3</sup>

Aesthetic development of preschool children occurs in the process of their own creative work. The development of aesthetic perception of the ability of art helps children to realize their ideas in their own artistic and creative activities. The conditions of preschool education the most important for the decision of pedagogical tasks in the artistic and aesthetic development pre-school children is the principle of the universality of the aesthetic.

Versatility is one of the basic principles of aesthetic assimilation of reality, however, among the creative personality characteristics of versatility is called very rarely. The principle of universality is that the aesthetic activity permeates all spheres of human activity, which manifests itself in each. The aesthetic development of the world by man, as the RA Kurenkov<sup>4</sup>, There are three main types of aesthetic activity:

- universal, as an aesthetic activity related to  
Spiritual material production, human relations practitioners in the world;
- Generic generating the proper aesthetic principle, existing independently in the craft, in folk art and folklore;
- artistic or creative in the arts is the highest, with a concentrated, non-utilitarian view of the start of aesthetic activity, since the main goal of

the artist is not connected with the objectives of profit and subordinated to a single goal - the creation of beauty.

The implementation of the principle of universality is seen in the aspect of productive (aesthetic and artistic) activity of the child. Productive activities involves specific child's activity, which, in the opinion of IA Lykova<sup>5</sup>, The child becomes "dominion" over the materials, masters the art tools to create an original new product subjectively realizes and recognizes their "I", and thus expresses emotional not attitude to the world and yourself.

Artworks cause children aesthetic sense is not just its form, a combination of colors, sounds, words, but also by the fact that in these works through a kind of artistic language is displayed around the world and reality. Thereby it gives them a feeling of joy, delight, joy, grief, rejection, rejection, etc.

In studying the effect of art on the formation of aesthetic taste and the development of children's art becomes very important question of aesthetic perception of art.

Soviet studies teachers (N.A. Vetlugina V. Ezikeeva A. Zaporozhets, A.N. Karpinskaya, Florina E. et al.) Demonstrate the ability of preschool children to the aesthetic perception of art. The researchers emphasize that it is in the ratio of older preschool age children to the work of art reaches quite complex forms of aesthetic awareness, observed meaningful statements and evaluations of aesthetic character in the perception of works of art. The basic requirements for the selection of works of art, influencing the formation of aesthetic taste in children of preschool age, nominated NA Vetlugina They work must be realistic and highly artistic, because only the product, which has shaped expressiveness, can have an impact on the search for an expressive artistic image in the children's creativity;

- on the subjects of art should be close and clear to children that contribute to the replenishment of ideas, knowledge of the phenomena and objects; that facilitates finding and enriching ways of transferring children of their ideas in creative activity products;

The product should be appreciated for its artistic, that is, produce an aesthetic effect on the child (aesthetic effect have only those works whose expressive means available to the perception of children);

- Selected works of art in particular should be clearly shows use of an artist separate means for translating the content of the image;

- Ddisplay of works of art to be carried out in such a way as to ensure the aesthetic appreciation of works, it is important to keep the conscious perception of the emotional attitude them.

Using art to work with children of preschool age provides an opportunity to promote the accumulation of visual and auditory impressions of the child, the development of his imagination.

Thus, the implementation of the principle of universality in aesthetic artistic and aesthetic development of preschoolers important acts:

- The organization of creative artistic activity by means of various forms of art will contribute to the wider meaning and emotional enrichment of the child in the formation of the aesthetic relation to the world;

- aesthetic versatility, as a characteristic of child's creative personality, which is realized in the development of aesthetic perception of art and the implementation of the information obtained in its own works of art.

The process of forming an aesthetic landmark on the human values in the artistic and aesthetic development of children of preschool age is durable over time, and requires a certain "aging" of aesthetic values in the child through

The mechanism of formation of values and sense of competence: the need to live according to the laws of beauty and ethics, familiarity with the

beautiful in reality around him (aesthetic environmental content environment, visits to museums, exhibitions, theaters, etc.).

An important aspect in the upbringing and education of preschool appears to aesthetic appreciation of nature. Nature irreplaceable source of beauty. It provides a wealth of material for the development of aesthetic sense, observation, and imagination. "And will, and space, the beautiful surroundings of the town, and these gullies and fragrant swaying fields, and pink in spring and golden autumn Were not our teachers?" I wrote K.D. Ushinsky. "Call me a barbarian in pedagogy, but I have learned from my life experiences deep conviction that the beautiful landscape has such a huge impact on the educational development of young souls, who find it difficult to compete with the influence of the teacher ..."<sup>7</sup>.

It is widely believed that the art has such mechanisms that do develop a child's ability to perceive and artistic creativity. On the other hand, many believe that if the children themselves perceive the laws of art. Hence the conclusion: it is enough to place the child in an artistic environment among the sculptures and paintings, to include it to good music - and it will grow artistically educated adult.

Can be long enough to consider the parallels Opera Rybnikov and works of domestic and foreign for Danno material is important to us the very formulation of the two interrelated issues - the need to study in a course Accompaniment class works by contemporary composers in the musical genre and rock music and the study of musical dramaturgy of these works that will contribute to a more advanced level of education graduates and, accordingly, increase their be compared with d1rugimi young musicians. Questions of understanding the spiritual component in the works related to the religious sphere of sacred music at the moment remains one of the insufficiently studied problems of modern musical pedagogy. This is particularly relevant in relation to pedagogical process with students studying toward Bachelor "piano. two trends in the pedagogical process, which includes the students can be identified. The

first is connected with the lecture courses in which we can speak about the method development of sacred music, the second with the development of courses of piano performing disciplines. The first group includes such courses as "Sacred Music", which is the most directly related to the said topic, as well as the "History of the Piano Styles", "Methods of teaching piano disciplines"

"Accompaniment class" others, which can indirectly raise issues relating to comprehend the spiritual component of the works connected, one way or another, religious spirituality. Issues related to the secular side of spirituality, as practice shows, unfortunately, generally are not considered in the contemporary pedagogical process. She, in the opinion of many educators, is "taken for granted" in the performance of works of the "classics".

The purpose of this article - to consider some methodological issues related to the process of perception of spirituality in the works related to the religious sphere in the process of studying disciplines.

Traditionally it is assumed that sacred music - a choral music played during the service. This is certainly true, but it is only one part of this huge sphere. Therefore, speaking about sacred music in relation to the work in a piano class, and we are talking about the use of music, which can be used in the process of liturgical and music, which is not a "purely liturgical," but in their focus close direction. This applies above all to the music of JS Bach and other composers of the Baroque period, but this is largely true of the music of foreign and domestic composers of the XIX century, as well as works by composers of the late XX beginning of XXI century.

Practical work with particular importance is given to us an understanding of the musical sign of meaning, interpretation of its meaning, its intellectual and emotional comprehension and next incarnation performed. In this context, understanding of communication between the sign and the value of talking about the emergence of new psychological functions. We agree with Vygotsky, who wrote: "A sign is

outside the body as an instrument separate from the person and is essentially a public authority or social media"<sup>66</sup>.

Musical practice widely uses reception wildcards. According to DK Kirnarskaya in contemporary musicology, even strengthened the phrase "basic forms of music" and "protointonatsii".<sup>67</sup>

"The archetypal basic shapes which are primary education ... are the basis of a universal dictionary perception ... Such values encoded in the basic forms, there is evidence of thought V.V. Medushevsky that "... the highest modern senses grow inside the simplest and most ancient "<sup>68</sup>.

Therefore, the study of how ancient forms recorded in Gregorian chant and developed further during the history of music, and after their implementation in their works or XXXXI XIX centuries is a significant problem that needs to be studied scientifically (psycho logical, pedagogical, musical, philosophical and aesthetic) point of view, but also to try to grasp it intellectually, emotionally and intuitively practically studying her work with future.

However, any practical individual work in a piano class, requires not only a pedagogical intuition and desire to understand the meaning of the music, but also the knowledge and consideration of psychological concepts, especially in the field of personality psychology.

When the perception of sacred music in the pedagogical process, as well as in the psychology of the individual as a whole are decisive answers to the questions: What? as? and why? What - what kind of music which the listener perceives its fragments? As he sees it, how adequate is the perception? Without going into the details of the understanding, "adequate", we note that the traditional understanding of the term "relevant, true." In the theory of knowledge, the term is used to refer to the faithful reproduction in ideas, concepts and judgments of objective connections and relations of reality.

The above list of issues is the basic question of "how", because it intertwined and congenital, genetic and socioeconomic factors. Starting

from the 1950s, in the psychology of personality "comes cognitive revolution" that denies the importance of the senses. However, "in recent years there are obvious signs of increasing interest to affect"<sup>69</sup>. From the standpoint of perception of pedagogy this debate seems pointless. In the process of perception should be involved everything: thought processes, and sensual experience, and genetic memory of the past, and social setting for the future. Sensual significance was declared at the time of Freud. However, for pedagogy of perception of works of sacred music more important it is the other part of his teaching: the presence of primary and secondary process thinking as elements of the development process.

Freudian, primary process is carried out on the level of unconsciousness in which the real and unreal not vary. Secondary process thinking and suggests the involvement of conscious reality check language. Later, in 1994, C. Epstein<sup>70</sup>He offered similar typological division by formulating the category of "direct thinking" and "rational thinking". The immediate thought is associated with feelings, characterized by a strong influence of emotions and considered earlier (low) level of development. In the pedagogy of perception it is called "emotional type of perception." Rational thinking is associated with intelligence, control logic and facts. This type of perception we call "intelligent".

Without denying, it should still be recognized that a single immersion in an environment totally inadequate for the artistic development of the child. Arts, culture world is arranged so that the child cannot enter them without the help of an adult, which will open a growing human language of art and its meaning, will engage in a cultural dialogue.

It should be noted that developing artistic and aesthetic environment serves as a backdrop and a mediator in the developing personality of children interacting with adults and with each other, as much as possible will allow each child to independently acquire socio-cultural experience of the subject of creative activity.

Implementation of the fundamental principles of aesthetic development of preschoolers makes it possible not only to the development of the creative potential of preschool personality, but also contributes to the education of careful attitude to the world, helping the child socialization, adapting to life in a modern society.

Dedicated pedagogical principle of the universality of the aesthetic in the artistic and aesthetic development of pre-school age children are not once and for all data and unchanged. Development and social change, to achieve pre-school education entails both the emergence of new principles that meet the requirements of modernity and internal movement, significantly altering the essence of the traditional principles of education.

Golding however has been well schooled in the Protestant work ethic and answers

Whate'er some vainer youth may term disgrace, The gain of honest pains is never base; From trades, from arts, from valour, honour springs.These three are founts of gentry, yea of kings. (I i 143-146)

Honest labour for Golding is the cornerstone of advancement and moral virtue. Quicksilver, on the other hand, shows his scatological contempt for the fruits of his master's labour by debasing them to the lower body. Bakhtin states that in folk culture

Dung and urine lend a bodily character to matter, to the world, to the cosmic elements, which become closer, more intimate, more easily grasped, for this is matter the elemental force, born from the body itself. [9]

However, Quicksilver's unwillingness to work has removed him from this cycle. In Protestant polemic idleness is constantly associated with base matter. In the Puritan John Northbrooke's case, as he explains in his 1577 *Treatise wherein Dicing, Dauncing, Vaine Plays or Enterludes...are Reproved*, labour is a duty and idleness is described in the language of the lower body, in the language of excrement and waste: "A slothful man is to be compared to the dung of Oxen," they are "the dung and the filthe of idleness" (Howard 27).

The metaphor of consumption dominates this speech and connects each image. The idle man feeds on sloth, the dung beetle feeds on dung and idleness feeds on man's "mettle." Immediately there is a suggestion that the idle man consumes but he does not produce. In other words he gets something from nothing. Labour is required to reinstate the idle man back into the cycle of consumption and production.

The word mettle has a double meaning in this context; it means both the essence or quality of a person and a metallic substance. This is reinforced by the reference to rust which consumes the mind of the idle man. The reference to the dung beetle introduces a further level of meaning into the speech. It is suggested in this simile that the idle man, like the dung beetle, consumes without producing. The dung beetle feeds on filth and produces the same filth from which she then breeds. Like the idle man the dungbeetle bypasses the labour process. The traditional association "of shiny metal with faeces, or of lucre with filth links the dung beetle with the circulation of money. It may be seen as the *Dukatensheisser* or shitter of ducats" (Shell 12). While in Bakhtin's agrarian society dung symbolised the transformative relationship between man and matter, in an emergent capitalist economy, matter and money become equated. Money is food and drink and sex. Marx notes the productive power of money:

That which I am unable to do as a man and of which therefore all my individual essential powers are incapable, I am able to do by means of money. money... converts my wishes from something in the realm of my imagination, translates them from my mediated, imagined or desired existence into their sensual actual insistence- from imagination to life, from imagined being into real being In effecting this mediation money is the truly creative power.

This paper will now examine the mediating and creative power of money in two city comedies: Thomas Middleton's *A Chaste Maid in Cheapside* and Ben Jonson's *The Devil is an Ass*. Both comedies present characters who are eager to remove themselves from the cycle of consumption and production and avoid physical labour.

In Gilbert Walker's "A Manifest detection of the most vile and detestable use of Dice -play, and other practices like the same," Walker outlines a kind of catechism wherein R and M discourse. M explains to R the cheater's ability to counterfeit:

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# **Education feelings contact with the keyboard as a Foundation for forming equipment pianist**

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## **Abstract**

*The article is devoted to the peculiarities of the early education of children to play the piano in small towns. Marked the most significant problem, the ways of their solution. This article is intended to identify the main problems acting per Currently in the field of piano pedagogy for the youngest. There is a lot of debate and controversy over whether it is possible and whether it is necessary to put such a young age of the child at the piano. But most of these disputes relate to the problem of shortage of qualified professionals able to cope with a number of children's teacher tasks. Of course, with the right approach and a moderate load sharing lessons on the piano can contribute to the development of powerful music and aesthetic education of the child. Shortage of skilled in the art is particularly acute in small towns.*

**Keywords:** Early learning, child pedagogy, piano pedagogy.

Nowadays piano pedagogy pays great attention - various conferences, symposia, forums and workshops aimed at raising the level of professional training of teachers. The initial phase of playing the piano is very important, because in many respects it determines the future of the creative development of the student. The vast majority of primary education works piano intended for children under the age of five to seven years. This is the average age at which a child is most often given to study at a music school. But more and more supporters there early musical education, because learning music is akin to teaching the native language: that is, you can teach any child other things being equal read and write music and play an instrument.

To solve the problem of training of music teachers in the field of instrumental art will create a special program of training, which in the first place, would include consulting a child psychologist. Early childhood is a golden time for the emotional sphere of the child. It was at the age of three - four years of a child begins to actively work the right hemisphere, complicated tactile, auditory, behold perception, imagination manifest individual characteristics of wealth, imagination, visual-spatial representations. Learning the piano during this period may also be fruitful influence on the development of the necessary gaming skills as musculoskeletal system is not completely formed, elastic muscles and coordination of movements comes easily adjusted.

According to TB Yudovina-Galperina<sup>28</sup> author's unique method of teaching children to play the piano two-three years of age the child is already possible to start learning to play the piano as soon as it possess language skills. With the development of children's speech inner world expands. At this age the child is dominated by emotional activity. Three-four-children are extremely sensitive. Musical masterpieces, with which they are familiar, they produce a lasting emotional impression. Volitional qualities are in the initial stage of its development, it will brightly colored emotions and feelings is subordinated. Therefore, the teacher should take

into account that the classes will not be effective if they are not related to the vivid emotional experiences. Thinking goes to. The main form of transmission of information in the classroom is a game. The game is closely related to the work of fantasy.

Nowadays are growing in popularity specialists in movement. For children's teachers it is important to be aware of the responsibility that rests upon them during the formation of motor skills. B. Mazel<sup>29</sup>in his book "The psycho-physiological regularities in the formation of the primary motor skills of primary school-age children," points out that often when doing music teacher is more concerned about the outcome. Despite the fact that your child explains how to keep your hand, it is rather complicated task for him, doubling the child's stress. And to stress the body responds by holding down any one muscle and turning off others. Young children do not feel the discomfort in the area of muscle, even if their motor skills are formed on the basis of the physiologically unreasonable, inappropriate movements.<sup>31</sup> This often leads later in life to severe pain in the back, neck, shoulders. The body should easily perceive physiologically correct motion

First of all it should be remembered during the training period child labor and the primary motor skills. Proceeding from this it follows that specialist advice on movement will also contribute to improve the skills of teachers of children's instrumentalists.

Special attention should be paid to the very identity of the teacher. The image of the first teachers to be directly associated with children's musical impressions. Ironically, it is the personality of the teacher can be decisive in the future musical development of the child. Of course, the most important in the work with young children - is no boundary love for them. The teacher is required to maintain in the student confidence in their strength, self-esteem.

What difficulties arise when working with student?

According to the observations Y. Galperinoy feature of the three-year period it is the child when the child himself does not play an instrument. This stage takes place in all children with different time graduation (from 24 months to 12 years). This period does not mean that the child is not able to, "too small" for such a serious occupation. This stage is perfect for a teacher can win over the student, be his guide in the wonderful world of music, to anticipate certain problems.

Nowadays, fortunately, more and more parents interested in the musical development of their children at an earlier age. They tend to send their children to learn music from three to four, sometimes even two years. After all, scientifically proven, the earlier a child begins to learn a foreign language or to play music, the more it will be able to reveal their skills and talents.

At the moment, the organization of musical education courses for preschoolers is a commercial, not funded by the state, respectively, control the quality of training of such groups is not assumed. Teachers have to deal with children on a whim, taking advantage of lessons learned and their own intuition. Insufficient amount of aids, musical material, repertoire, designed for children age, is one of the most important pro article considers the problem of musical abilities by teaching children to play several musical instruments. This approach raises the bar in the methods of education and upbringing of children in a music school. To emphasize the need to develop playing skills on various musical instruments is an example of the creation of the children's orchestra in kindergarten.

Hungarian composer Tibor ball in his report to the Moscow conference ICME<sup>33</sup>in 1979, rightly observed: "... in music and musical education, just as in other areas of life, a dominant position acquires specialty. Give lessons piano playing, singing, cello, violin ... so formed a good or bad practice of training a certain type of musical performance, and actual musical education increasingly lost "<sup>34</sup>. Lev Barenboim noted

that at the initial stage of training to work with children, before they are able to differentiate to a (future professionals) and less capable (of future fans) should be carried out equally in terms of general principles. And do not be with the children who showed musical skills, immediately contact the "specialization"<sup>35</sup>.

I also want to add that in the origins of the "general principles" is based on familiarity with different musical instruments. And it is not formal, but that neither is a natural and practical. Recall, in ancient Greece, all citizens up to 30 years, in addition to the development of body rhythm (gymnastics) and mind (oratory, mathematics and medicine) were taught singing and instrumental music (the development rhythm of the soul), serious attitude to which was not inferior in importance practicing medicine. The ideal of the Renaissance began to diversify educated artist, owns playing several musical instruments, able to speak 56 foreign languages<sup>36</sup>. In 1718, centuries music education is also not reduced

The game at a certain instrument. Comprehensive training singing, violin, harpsichord, organ, oboe or flute was considered necessary for the development of musical abilities.

Nowadays, unfortunately, it takes place "early specialization". A child of 67 years, which leads to a music school, comes, as a rule, with the choice often made for him by parents or teachers. Even if there program for preschool children 56 years old, it is, rather, is character, gives an idea of the initial musical literacy, preparing for admission to a music school. What it is called "a touch" with different musical instruments, direct acquaintance with their timbre, sound intensity, auditory associations, especially of sound, unfortunately, with temporary music school there. The only tool that is in the public domain - is a long-suffering piano, which is allowed to approach the curious students. But every tool can bring a significant contribution to the development of the child, as a musical personality: the violin - the development of intonation hearing; wind instruments - breathing, phrasing; drums - body control,

coordination, sense of rhythm; accordion - the development of harmonious hearing.

At the offices of string and wind instruments there such a thing as a general course of piano (TFR), which begins with a mandatory 2nd or 3rd musical school. Poor you, if good, but it is carried out for all string instruments and wind instruments. And sometimes it turns into a formal serving of punishment for children who do not understand why they even need a second tool. But that is another aspect of the problem to which will still be possible to return. At the piano, there is not even such a "common course" a tool for musical development. And if a child is concerned, the only way out to enter the second compartment.

Musical education developed personality consists of the development of various elements, which are well known: an ear for music, musical memory, motor senses (coordination), views. Of those elements that make up the musician, the most important and necessary it is a rumor<sup>37</sup>That can and must be developed from the outset. When you play the piano, because of its specific structure, the children often play mechanically, without paying attention to the height and purity of sound. When playing the violin every sound is controlled by the ear, and this skill is developed, the student from the start. When playing brass instruments control the pitch is complicated: in addition to hearing. Presence possession mouth appliances<sup>38</sup>. Develop coordination, body control, the development of a sense of rhythm is nothing that contributes to how lessons on the drums or drum set.

Develop the skills necessary to begin instrumental music playing in the preschool period. The first experience usually occurs due to noise instruments: rattles, a box, rattles, whistles. This experience is, rather, a game character, but at the same time there is the realization that collateral to the action of the child - for example, blow, wave or tap - leads to the appearance of sounds of different tone, pitch and sound power. Later, in

the older groups there is a "survey" of existing kindergarten musical instruments, first, do not have the scale: drums, triangles, castanets, maracas, tambourines, then more complex: glockenspiel, xylophone. In preschool children's instrumental music-making can be divided into solo and collective. Solo requires higher skills, attention, requires enhanced training. Collective (play in the children's orchestra), usually music-making is a positive, satisfying emotionally. Moreover, the tool change between the performers gives the whole idea of music making the additional value of the educational function. The children formed Skill responsibility for the performance of his party, discipline, concentration.

Pre-branch in music schools are all possibilities for the development of instrumental music playing children, as well as

Kindergarten, especially in the children's games miniorkestre. In parallel, a living illustration of each have a professional tool, especially its sound production raises the level of training of students and awareness of themselves as independent musicians. The gradual introduction of new professional musical instruments children's orchestra and replacement of noisy and primitive percussion instruments could further spur interest in the young musician for the further development and performing (what God is not joking) improvisation. he imaginative recreation of this golden land of plenty in Jonson's play could locate it within the festive comic tradition which is driven by what Suzanne Langer calls the life force or "élan vital," which permeates comic form, and which is linked to the "driving rhythm of biological process." Langer asserts the correlation of fertility to comedy:

It is not that the ancient ritual process, the Comus honoring the god of the name, was the source of this great art form- for comedy has arisen in many parts of the world where the Greek god with his particular form of worship was unknown- but that Comus was a fertility rite and the god it celebrated a fertility god, a symbol of perpetual rebirth, eternal life.

Northrop Frye also associates comedy, particularly romance, with the abundance and plenty of the Golden age. The romance quest, according to Frye, leads towards "the victory of fertility over the waste land." Here, by fertility Frye means "food and drink, bread and wine, body and blood and the union of male and female." Romance, according to Frye, is "the nearest of all literary forms to the wish-fulfilment dream." It is a nostalgic form which seems to be searching for some "imaginative golden age in time or space." However, as Frye argues, the idealising romance narrative is not as an escape from reality, but as a "transformation of ordinary reality."

While in the mythical Golden age, "The fertile earth as yet was free, untouched of spade or plow, And yet it yielded of itself of every things enow," (115/116) the fate of those living in 'ordinary reality' is to have to work in order to achieve victory over the wasteland. In the postlapsarian age we are reminded of God's injunction that

Cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life; Thorns and thistles shall it bring forth to thee; and thou shalt eat the herb of the field; In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it was thy taken: for dust thou art and unto dust shalt thou return. (Genesis 3 17-19)

Once nature provided humanity's every material need at no physical cost to man. Now he must enter into a relationship with the land in order to feed his requirements. In order to consume he must also produce. As part of the progression from dust to dust mankind makes his impression in the life cycle by producing children and by wresting the fruits of nature by the sweat of his brow. Instead of being a passive recipient he is an active agent of transformation and part of the transformation process itself. He is matter and he transforms matter. For Mikhail Bakhtin the participation of man in this cosmic cycle of continuing change is part of carnivalesque vitality:

Abundance derives from transformations of matter carried out in work to renew the body. These processes include the agricultural cycle.... butchering cooking and consuming of meat; eating digesting and defecation...Carnival represents a dialectical exchange between life and death, achieved through positive and negative transformations of

matter. John Locke also regards this agrarian relationship with nature as a form of economic paradise.

This is certain, that in the beginning, before the desire of having more than men needed had altered the intrinsic value of things, which depends only on their usefulness to the life of man, or had agreed that a little piece of yellow metal, which would keep without wasting or decay, should be worth a great piece of flesh, or a whole heap of corn, though men had a right to appropriate by their labour, each one to himself, as much of the things of Nature as he could use, yet this could not be much, nor to the prejudice of others, where the same plenty was still left, to those who would use the same industry.

Bakhtin's folk culture and Locke's almost mythical economic paradise replace Ovid's Golden Age with a new form of Golden age in which labour is a necessary part of human relations with nature. The enjoyment of the material world is directly related to the effort which has gone into producing it. As Marx puts it:

Labour is, in the first place, a process in which both man and Nature participate, and in which man of his own accord starts, regulates, and controls the material re-actions between himself and Nature.

For both Bakhtin and Locke, the Fall is brought about by replacement of an agrarian economy with a money based one, the projection of this desire for material objects onto the "little piece of yellow metal," and the desire that the excesses of labour should be stored in the coin in the form of profit. In Ovid's mythical first age the fall from the Golden age of plenty was driven by "craft, treason, envy, pride and wicked lust." Man began to trade with ships and to divide up the common land and mine, not only for food, but

For riches couched and hidden deep in places near to Hell,  
The spurs and stirrers unto vice and foes to doing well. Then hurtful iron  
came abroad, then came forth yellow gold, More hurtful than the iron far  
(157/160).

Volpone's description of a life without labour would seem to correlate with the pre-industrial Golden Age of Ovid rather than the folk

culture of Bakhtin or Locke: he exults that his material needs are met without his working:

*I use no trade, no venture;  
I wound no ploughshares; fat no beasts  
To feed the shambles; have no mills for iron,  
Oil, corn or men to grind 'em into poulder;  
I blow no subtle glass; expose no ships  
To threat'nings of the furrow-faced sea;  
I turn no moneys in the public bank;  
Nor usure private. (I i 30-36)*

Gold in Ovid's age is not money but food. In Bakhtin's folk culture too, it is "gay matter," the fruits of natural production which provide positive human experience. In *Volpone*, as we know, sustenance is not provided by food but by literal gold. Removing themselves from the festive cycle of production and consumption, the pair have replaced material objects of nourishment with that "little piece of yellow metal" which now stands in for the "great piece of flesh or the whole heap of corn." Gold and money now stands in or substitutes for food.

Music stands out among the other arts. The language of each of them different from the others: it is in the literature - a word of painting - painting, sculpture - a form of architecture - line. Sculpture and architecture art space, art has the ability to create space. Music and literature - art time, but the sound and the words are different possibilities. Word can recreate the time in the form of memories, the word has the idea of the meaning understood by anyone who owns a given language, so that people understand each other. Literary works of writers and poets are recorded on paper, and the descendants have the opportunity to read a book, immortalized by the author. Music art is temporary, and its main tool - the sound. Music artist should be, otherwise it will exist only in the form of scores. In this way, for the time of existence of music needed the author, performer and listener, while painting, sculpture, architecture and literature gives the author an opportunity to communicate directly with

the public, bypassing the century. Music is here now, and repeat several times the same way it cannot (we mean "live sound").

Listening to music, people experience feelings that often they are not able to express in words. There is another feature of the musical arts: music, unlike literature, painting and other arts, handles emotions and feelings, and quite subtle and complex. Music speaks directly to the spirit (soul) of man. Listening to Mozart's fortieth symphony, all the students are experiencing similar feelings, no one is a work of genius does not leave indifferent.

Music speaks to the "international" language - the language of sounds that embody the feelings, thoughts and emotions. For perception of musical sounds and meanings do not require translation into verbal language. During the deepest global tragedies and turmoil she saved - in times of war, in camps, on the front of live music awakened a sense of compassion, humanity rushes thoughts to the world; or on the contrary, encouraged to go for the victory until the end. Examples of the impact of music on people in difficult times is enough: the work of the Philharmonic and Musical Comedy Theater during the siege of Leningrad, concerts Emil Gilels, Richter, and many others at the front and in the hospitals, "the Quartet on the End of Time", written by Olivier Messiaen in 1941 year by the author with in a German concentration camp in front of a crowd of thousands of prisoners of the French ...

Thus, increasing the number and quality of musical experience, listening to music of different styles and genres, finding associations with other forms of art, you can not only exacerbate the perception of the music of academic genres, but also to promote spiritual development, which in turn will help the perception of other forms of art . Let us consider some aspects of this influence.

As you know, the art of the word has existed since ancient times. Fixing the historical events and the features of the time, a masterful description of moods, feelings, images, the embodiment of his ideas in

prose or poetry is unlimited space for the reader. Read person is different intelligence, the beautiful and correct speech, the ability to clearly formulate their own thoughts, imagination - all these components are necessary for any artist, regardless of the stage of the work. The best works (not only in literature) are the world's masterpieces, "proven" time. Literary works may have the character not only aesthetic, but also educational. The world well-known sayings of Confucius, Omar Khayyam, proverbs and sayings, miniature hockey. Word is able to move the reader into the world of real or fictional writer clearly create different images that arise in our imagination. Each master his style, manner of presentation of thoughts, favorite genres, subjects and answers to questions posed by the author in front of you and the reader. Moreover, the genius is able to anticipate certain events, thoughts which he expresses in his works.

For example, the idea of spiritual development has been fascinated by the greatest writer of the XIX century FM Dostoevsky. In his novel "The Possessed" Dostoevsky foresaw major changes in Russia, predicted consequences are already beginning the revolutionary movement. Along with many addicted popular then had come from France to improve theories of society and state.

Dostoevsky's works are full of existentialism and fantastic realism. The heroes of his works to the reader asking questions that remain relevant today. They argue with us about the human person and about what he can do to make this world a better place. Exposing a deep analysis of your own personality, Dostoevsky's characters, in turn, force the reader to respond personally to your many questions. What are good and evil? Whether there are two forces in its pure form? They analyze in detail their thoughts and feelings, the movements of his soul, forcing the reader to start a dialogue with them. At the same time, they remind us of the simple and at the same time incredibly complex life principles, rules. In

Dostoevsky's world it is impossible to live an ordinary life, being given to the automatism of everyday existence.

Unconditional imprint on the life of a man has his childhood. The child opened life, open new, for it does not exist even those taboos, clamps, complexes that are in adults. "Know that there is nothing higher and stronger and healthier, and more useful to continue to live as good recollection and especially rendered even from childhood, from the parents' home. You talk a lot about your education, but sort of beautiful, sacred memory of saved since childhood, may be the best education is. If a lot of these type of memories with him into life, saved a man for life, "these words says A. Karamazov in Dostoyevsky's final novel "The Brothers Karamazov." This quote is a simple truth, the idea of humanity, which finds its embodiment and deep in religion, in philosophy, and without which it is impossible to understand the art.

In our opinion, the musician acquaintance with Dostoevsky's works, not only will significantly expand its horizons and scope of thinking, but also allow a deeper understanding of his own nature: the nature, the view of life events, develop a sense of empathy. Depth, unpredictability, duplicity, mixing mysticism and reality - all this surely familiar and inherent activity.

V.V. Mayakovsky function of art compared with a magnifying glass. There is no doubt that this metaphor may well apply to modern art in particular,<sup>82</sup>. The influence of modern culture and its problems leaves its mark not only in the history of art, but also change people's view of culture. The musician, like any artist, feels fine and passes in his creative spirit and mood of the era in which he lives. This explains the choice of unusual materials and unusual topics. Attempt to penetrate into the hidden meaning of the work, trying to feel his aesthetics is able to push the musician to open for themselves new meanings means translating them into the executable. The ability to understand the language of

contemporary art is a natural advantage over other single performer: the first is getting closer to understanding the problems and ideas of his time.

The word mettle has a double meaning in this context; it means both the essence or quality of a person and a metallic substance. This is reinforced by the reference to rust which consumes the mind of the idle man. The reference to the dung beetle introduces a further level of meaning into the speech. It is suggested in this simile that the idle man, like the dung beetle, consumes without producing. The dung beetle feeds on filth and produces the same filth from which she then breeds. Like the idle man the dungbeetle bypasses the labour process. The traditional association "of shiny metal with faeces, or of lucre with filth links the dung beetle with the circulation of money. It may be seen as the *Dukatensheisser* or shitter of ducats" (Shell 12). While in Bakhtin's agrarian society dung symbolised the transformative relationship between man and matter, in an emergent capitalist economy, matter and money become equated. Money is food and drink and sex. Marx notes the productive power of money:

That which I am unable to do as a man and of which therefore all my individual essential powers are incapable, I am able to do by means of money. money... converts my wishes from something in the realm of my imagination, translates them from my mediated, imagined or desired existence into their sensual actual insistence- from imagination to life, from imagined being into real being In effecting this mediation money is the truly creative power.

This paper will now examine the mediating and creative power of money in two city comedies: Thomas Middleton's *A Chaste Maid in Cheapside* and Ben Jonson's *The Devil is an Ass*. Both comedies present characters who are eager to remove themselves from the cycle of consumption and production and avoid physical labour. However, Allwit's labour is neither economically or sexually potent. His wife may be a fertile vine, and he might rejoice in his groaning store cupboards, but the labour is out of his hands. Labour in Allwit's Golden age is not redundant but invisible. His hoarded stores of coal and faggots are the result of someone else's sweat. He enjoys the signs of work without expending any

himself. The fall from Locke's golden age economy where a man worked to have sufficient unto his needs to one in which value lies in the objects of commodity rather than in the labour required to produce them is demonstrated in Allwit's gloating speech. His celebration of plenty moves from the festive symbols of abundance and winter cheer to the signs of conspicuous consumption. Even his wife's grunting labour, the curse of woman, is effaced by displaced from carnivalesque generative body to a shop window display. The movement from material excess to private consumption is signalled by Allwit's phrase "I say nothing, but smile and pin the door." Allwit is able to evade the comic cycle of life by employing a middleman or substitute to do his work for him. Allwit's seemingly sexually potent economic labour is provided by another man: Sir Walter Whorehound.

We are told in the first act of the play that Mrs Allwit exhibits a carnal longing for pickled cucumbers and the coming of her lover Sir Walter. Her husband's servant Davy assures Allwit that the sight of the cucumbers will keep his wife happy until she can have the real thing. The phallically symbolic cucumber represents the displacement of labour onto a substitute or 'stand in.' First the cucumber represents the absent Sir Walter who in turn 'stands in' for the anti-libidinal Allwit. Allwit is now removed from the cycle of production and consumption and his material needs are supplied by an intermediary or 'middleman' without the need for sweat or toil. Allwit rejoices that the knight "hath took that labour all out of my hands" (I.ii.51). He has all the pleasures of the world without getting his hands dirty: "like a happy man/ I pay for none at all, yet fools think's mine;/ I have the name, and in his gold I shine" (I.ii.38-40). Allwit basks in the reflected glory of Sir Walter's status as a knight, as a rich man and as a figure of carnival festivity. He has replaced the appetites of the body and its material needs and desires with a materiality that requires no physical expenditure and the final refrain of this speech where he sings "*La dildo, dildo la dildo, la dildo dildo de dildo*" (I.ii.56) reinforces the separation between creative festivity and displaced desire. The use of the sexual stand in breaks the reciprocal link between man and matter and replaces it with a form of agent, representative or intermediary. In the

same way the material nature of the carnivalesque is fractured and replaced with a material sign or symbol, material goods.

Of course, at the same time possession of a number of musical instruments is changing radically the existing understanding of the contemporary musicians, and initially raises the bar in the methods of education and training of young musicians in the school of arts. However, if we start from the original purpose as a training and a sensitive hearing, developed in the artistic and aesthetic terms musician, the idea of synthesis of learning various musical instruments is not so bad. And then, going to the aid of discipline, such as ear training, listening to music, musical literature, choir, will really "work", adding the acquired skills of playing instruments.

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# Problems of gender and sex of the structure in the context of social factors, education and the environment

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## Abstract

The article deals with the problem on the organization of the situation of conduct in the context of normative ideas about the actions and attitudes corresponding to the category of belonging to a particular gender, because gender is not a set of anatomical or biological attributes, a set of personal psychological traits or role, creating situational identity, from which can be dispensed with. The

*theory of social construction of reality and gender systems considering gender as a factor of socialization of society, allowing to preserve and develop cultural values. Also the author of the problem of gender is defined as a community activity on gender attribution, which reproduces the relations of discrimination and inequality, and is a process that never stops.*

### **Keywords**

Gender ideals, gender entity, differences sex, gender, culture

#### **1. Introduction**

Analysis of the problems of adaptation of biologically given sex differences in the current research suggests that, contrary to the ordinary ideas, sexual identity of the individual "given" to him is not purely biological, but is a "result of a complex biosocial process of connecting ontogeny, sexual socialization and the development of self-consciousness" (I. Kon 1981, p.47-57).

The object of this study were gender-specific behavior of the person in management.

We used the following research methods: analysis of theoretical and practical research on the psychological differences between men and women; method of "Management of the situation and orientation of the head" and M.Kuchery V.Smekala; questionnaire "freedom and responsibility in the organization of" V.Almera; methodology "profile of organizational characteristics" S.Likerta.

In recent years, increased interest in the issue of gender studies in modern psychology, were the work allows to study the behaviors of men and women in today's society.

The determinant of sex differences can be divided into two general directions.

The first can be attributed work, which investigates biological and logically defined reproductive role from the perspective of the fundamental concepts of biology and psychophysiology. The second presented studies showing that the biological differences create opportunities for further differentiation between men and women in society, but does not determine its presence and direction.

Among the researchers first direction of the prevailing view that the behaviors of men and women are genetically determined and humoral.

Thus, according to the so-called neuro - androgenetica L.Ellisa approach, the gender differences in behavior are formed by the impact on the brain of androgens (sex hormones, dominant males).

Supporters of the social point of view believe that biological differences create opportunities for further differentiation between men and women in society, but does not determine its presence or direction.

One of the first psychologists emphasize the need for a comprehensive approach to the issue of sex differences was N.E.Rumyantsev. "Sexual experience, - he writes - really are not purely physiological departure cared for - it is only the doctor hygienist, they are so closely intertwined with all the other spiritual experiences, providing the latest such a strong impact that need to be considered from a psychological point of view" (N.E. Rumyantsev, 1914, p.61).

Vygotsky developed the concept of mental development re-Child, in which one of the parties is his sexual development. Based on the position of the experience developed by them as the main social situation of development, which are connected by internal and external factors affecting the psyche, Vygotsky, and in the sexual experience of the child selects the two sides - their own sexual instincts of the developing child and the response adults on his sexual behavior, norms and obligations which they impose on him.

According to Vygotsky, a source of development of the individual is not in the genetic mechanism, not in the functioning of the endocrine

glands, and in the system of interpersonal relationships in which the child comes into its activities (Vygotsky, L., 1991).

This environment determines the first character of the external form of behavior, to adapt to the child's environment.

S. Rubinstein also came from the fact that the social environment is an important factor of mental (including sexual) development, as she enters puberty in social, cultural frameworks, guides and corrects for this process.

The sex factor, emphasizes S. Rubinstein, is not rational, and organically – emotionally – strong - willed, so he, in the foundations of Mr. realized in behavior. As the main mechanism of the sexual behavior of S. Rubinstein considers unconscious imitation and imitation of children (S.L.Rubinstein 1914, p.61 ).

Differences between women and men. Currently, the two terms are used in the scientific literature indicating the sex of the person. Biological sex «sex» in English literature and social respectively, «gender».

Biological sex is defined as "a set of contrasting generative signs of the same species," and social or "gender" -like complex physical, reproductive, social, cultural and behavioral characteristics, providing individual personal, social and legal status of men and women.

The study J. P. Husaimova, differences between men and women are quite different in the intellectual sphere of activity within the group and are less pronounced between men-women groups. However, the parameters of concern and anxiety, as well as the time the motor response of women inferior to men (J. P. Husaimov; Figanov I. S. Kazan, 1986).

The study of temperament, conducted by V.M. Rusalova showed that women are more characteristic ease entry into new social contacts, wider set of communication programs, more pronounced impulsive communicative, ease of switching in the communication process. Women are also characterized by increased sensitivity to failure both at work and

in communication, they often worry there is no-confidence, anxiety in a situation of interaction with other people.

Men are more characteristic of the flexibility of thinking, ease of switching from one activity to another, the desire for diversity of activities; they also often observed a high rate of behavior, a higher psychomotor speed of operation in the implementation of substantive activities (V. M. Rusalov Vol.14, Number 6, p. 55-64). Psychological studies of gender differences have been summarized in E.Makkobi and K.Jaklin. An analysis of 1600 studies the psychological differences between men and women, published in 1974, E.Makkobi K.Jaklin came to the conclusion that, in fact, there are no fundamental differences in the innate psychological characteristics of men and women in many areas, where previously these differences recognized. The same differences that exist in young children, at least not enough to justify the traditional roles of gender inequality that exists in today's society.

According to their analysis, there are significant, controversial and unconfirmed psychological differences between men and women (Table 1.1).

By significant are: the boys (men) are more aggressive and more successful in math and visual - spatial operations, and the girls (women) higher language skills.

As questionable highlighted the differences in the general level of activity, dominance, anxiety, competitive spirit tactile sensitivity, diligence, obedience, fear.

Probable are great suggestibility and social, success in jobs requiring a standard solution, lower self-esteem and the need to achieve, as well as the priority development of the auditory analyser in girls than boys.

Not confirmed as a decisive influence on the development of hereditary boys, big girls, compared with the success in solving difficult non-standard tasks, the prevalence Analyticity cognitive style, the priority development of the visual analyzer.

E.Makkobi K.Jaklin and also drew attention to the fact that women are less aggressive than men, if regard their actions as fair or free from the anxiety of responsibility, empathy and guilt, which often leads to the suppression of aggression, where it is not man hide. In general, it has been suggested that more correct to speak not about gender differences in aggression, and the differences in its determination in various situations. (Maccoby E. Stanford Un. Press, 1974, p.187).

Solving the problem of the definition and allocation of functions of social gender of the person confronts researchers several issues: 1) how the company "adapts" biologically given sex differences, 2) what is the structure of gender.

The theory of social construction of reality. The issue about the ways of formation of gender as a macro-phenomenon is presented in two main approaches - theories of social construction of reality and gender network - and is characterized by macromechanisms of gender and consideration of it as a set of certain components, assimilated by the individual in the process of socialization.

The approach proposed in the framework of the theory of social construction of reality, describes the process of formation of gender through the inter-action of processes of socialization and re-socialization.

Socialization is seen as assimilation of cultural patterns (patterns) throughout life, construction of gender identity in the community. Socialization is divided into primary and secondary. Primary socialization is associated mainly with the unconscious and passive mechanisms of assimilation of culture, while the secondary socialization involves greater involvement of cognitive mechanisms and creative environment transformation. Primary socialization ends in 5-7 years. The most important step secondary socialization as on-sword K.Manheim is adolescence, when the world is formed by the personality and ideas of their own destiny and the meaning of life (K. L.Manheim, 1952).

The importance of socialization agents at different stages of life's journey is different. In infancy and childhood - at the stage of primary socialization - a major role played by the family, peer groups, the media, the school, "significant others."

Later, during the secondary socialization, when expressed, sight A.Giddens "already socialized individual is included in the new sectors of the objective world of his society", particularly relevant educational institutions, communities, the media (A. Giddens, 1994 ).

Re-socialization - a process which results in time - violation of earlier rules and learned behavior patterns and then - the assimilation and development of other standards, new norms that regulate social interaction in the new environment.

Thus, the processes of socialization and re-socialization reproduces gender and development component of relationships in society.

gender contracts system. The key concept of the theory of "gender system" includes a variety of components and are defined differently by different authors. Definitions, data I.Hirdman, K.Rentsetti and D.Karren used most frequently. I.Hirdman examines the concept of gender as a system of relations between men and women as a set of ideas, formal and informal rules and regulations in accordance with the place, the objectives and position of the sexes in society.

K.Rentsetti and D.Karren determine the gender system as "institutions, behavior and social interactions that pripisyvayustya in accordance with the floor (Rentsetti, Kurgan, 1992).

The key concept of the theory of the gender system is a "gender contract" - the role, status, prescribed by a man and woman. gender contracts system is considered within the framework of this theory as a relatively stable and reproducing using the socialization mechanisms of society's values. For example, Contract for a woman in a patriarchal (the term feminist) community was a "housewife contract ", and for men - "Survivor contract. "

However, in the modern post-industrial society followed gender system changes. As noted by I. Hirdman gradually classic gender contract, at least for the middle class, the contract superseded "equal status", according to which there is an alignment position of rights and opportunities for men and women (Hirdmann Y. 1991, p.208-220).

It is the objective of the initiative lawmaking a number of developed countries. The presence of "dual role" of women in Soviet society, characterized by the need to reconcile family with professional role, and also noted U.A.Aleshinoy A.S.Volovichem (U.A. Aleshin, A.S. Volovich 1991, № p.74-82).

A number of studies have highlighted the discrepancy traditional Western culture system of gender contracts division of roles of men and women laid down in the old Russian fairy tales. Thus, the ancient goddess and princess in the old Russian fairy tales - a strong and dominant mother - often performs "male roles" and may change in men's dress. (K.E. Gerasimova, Trojan N., Zdravomyslova E., 1994)

Thus, the theory of social construction of reality and gender systems considering gender as a factor of socialization of society, allowing to preserve and develop cultural values.

The structure of gender proposed N. J. Smelser is an attempt to summarize the experience of psychological research on gender differences and formulate a thesaurus, allows disregarded gender as a factor, which is manifested at both the macro and the micro-social level. As gender components stand out: the ideals of gender, gender identity, sexual role and biological sex.

Gender identity-perception, identifying themselves as male or female (the gender identity does not always correspond to the biological sex of an individual).

Gender ideals N. J. Smelser defines as "the idea of the destiny of men and women, reflecting the cultural representation of male and female behavior.

Sex roles are associated with the division of labor between men and women

It was found that the main motivating factor for the employment of women in scientific activities is the interest and the desire to express themselves (Erina S., Y. Ivanovo, 1995. p.249-251).

Studied the specificity of male and female behavior in political actions, it was found that the index of participation of women in political life is higher than women's. At the same time women consider the most important issues such as care for children and the poor, unemployment, they are ready to take part in their decision.

In a study of D. V. Vorontsov established differences of socio-psychological characteristics of interpersonal communication homo- and heterosexual men (Vorontsov D. A. 1999. p.20).

In the works of N. P. Fetiskina 20. (Fetiskin N. P. 2004. Vol.2. p.257-259) feature psychological analyzed changes in the structure of the nature of men and women associated with the attitude to yourself, to others and to society, to productive work 21. (Festinger L. 1984. p.97-110 ). The author notes that the accumulation of adverse changes in the structure of nature in men leads to the accumulation of aggression and anxiety. This issue was further developed in the study of the manifestations of gender deviance, we discuss the methodology of gender studies.

The sign are considered sexual, gender and personality traits in the understanding of moral dilemmas, paid attention to the peculiarities of gender studies morality 22. (Signs, 2004. Vol.25. №1 . p.41-51 ).

O. A. Voronin in his gender studies examines what role, norms, values, character traits through the socialization system, division of labor, cultural values and symbols of society requires women and men to build traditional gender asymmetry and hierarchy of authority (O. A. Voronina Gender, 2002. p.248). T. A. Klimenkova in work shows that "behind the facade of the usual and natural differences, placed within the same sphere

of sex, lies a completely different system of multi-level and not oppositions" (T. A. Klimenkova M, 1997, p, 35-43).

Describing the gender ideals we found the aggressive and individualistic characteristics of boys and girls empathy in such content (Table 1.1).

The dawn of graphic and applied decorative arts in the Muslim East is directly associated with the outset of dissemination of Islam. The establishment of the Arab Caliphate, the unification of the Near East, Middle Asia, Caucasus and North Africa within one state generated favourable conditions for the development of these types of art. The great states established in the Muslim East in the subsequent periods also gave an impetus to the development of different types of art.

Calligraphy, filigree, Islamic architecture, miniature art, knitting, carpet-weaving, works of embroidery, pottery, carvings, metalworks can be cited as the main types of graphic and applied arts in the Muslim East.

Up to 60-ies in the culture existed sufficiently rigid gender ideal of masculinity, confronting and eliminating ideal of femininity. Masculinity and femininity seen as a simple bipolar construct. This means that if a person has a high masculine performance, his performance of femininity - low. In the classic work O.Veyninger presented this model, "a man and a woman are like two substances that are in various proportions distributed to all living individuals." The author writes that the ideal male, where fairy is zero, and the ideal woman, where masculinity is zero "does not actually exist, ie, in man there are both male and female elements " (Weininger, Sex and Character O. 1997. p.357)

Sociologist A. I. Kovalev said that in his youth questioned the identity of the previously-found: awareness of the need to solve the problem of adults is an experience of how the individual looks in the eyes of others in comparison with his own ideas about themselves. Thus, the new, final step before adulthood identity is more than the sum of the children's identities. Also, A. I. Kovalev indicates that a new identity has a

sense of confidence that the internal identity and continuity combined with the continuity and identity of the individual values for the other. This confirms the identity of the individual willingness to integrate all their previous identification (individual and personal) to perform social roles of adult 40. (A.I. Kovaleva, V.A. Lukov. 1999. p.214. ).

The analysis of approaches to the issue of gender identity allows us to represent the current understanding of gender identity as a result of progress and integration of human biological sex and a specific set of cultural characteristics that define associated in society as male and female behaviors and attitudes; This categorization of the individual himself as a representative of the male, female or androgynous groups, assimilation and reproduction of gender - due roles, attitudes, representations.

### Conclusion

Discussing further thesaurus of our study, it should be noted that although the basis is taken N.Dzh.Smelzera terminology, the term "sexual role" in this study is replaced by "gender role" and is defined as a course of action, the disposition in relationships and other features that are included in socio-psychological concept of the role and deterministic floor. It is assumed that gender-specific behavior of the person in management manifested in the form of gender policies - the preferred means and methods of achieving the objectives due to floor manager.

As a significant factor of role-specific behavior strategy stands head orientation. In general, the male gender oriented strategy can be described as an orientation primarily to the external environment of the organization: external communication, interaction in unstable, constantly changing environment; female - as the focus primarily on the internal environment of the organization: to interpersonal relationships, maintaining a stable psychological microclimate. The specifics of the preferred orientation of trends leads to the fact that gender differences in the implementation of management roles provide more efficient men in areas related to the leadership of the organization and staging purposes,

the women - in the field of motivation, the implementation of effective communication and decision-making.

After analyzing the theoretical foundations of the concept of the social construction of gender can present its basic tenets, summarized in the conceptual scheme:

1. This approach is based on the distinction between biological sex and social category belonging to the floor. Biological sex is determined by the presence of anatomical and physiological characteristics, and the categorization of sex occurs in situations of interpersonal interaction.

2. Gender is constructed on the social and individual levels. On the one hand, it is created through socialization, division of labor and gender roles of the system, the family, the mass media; on the other - is constructed by the individuals at the level of his consciousness, the adoption of social norms and adjusting to them or disorder, to create their own rules and relationships. The subject not only acquires and reproduces gender relations, gender rules, but also creates them.

3. Gender relations permeate many aspects of human experience - the construction of the "inner self", family life, state, economic, etc.

4. The assignment of individuals to one category or another on the basis of gender is a significant feature of social competence.

5. Successful cooperation is based on the possibility of uniquely identifying the interlocutor floor. Categorization of accessories on the floor is the base of ordinary, everyday interactions; it becomes necessary background unreflecting social communication.

6. The attribution of sex is expressed in gender and the display takes place according to the rules of creating gender, accepted in a given society.

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# Forms and the methods of work with the students of the motivation fr DSHI to career counseling

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## Abstract

*One of the tasks is to provide pedagogical support to students in their self-determination, in preparation for a professional career. The article examines the forms and methods of work with talent levy children to create motivation to career counseling. Election musician profession (artist or teacher) - the extremely important step. The future expert exposing essay infinite space music that comprehension requires a tremendous amount of knowledge, skills, ability to intense creative activity, constant readiness for the implementation of creative search own ways in art items-governmental space music art and education. The set-set of teachers - musicians who have*

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*received an excellent education, reach their work significant progress, as the heirs of great traditions, cherished by transferring them to his disciples. It is important for the teacher DSHI apply to work as a mission: to try to uncover the student, not to put yourself into it. Dorothy teacher himself continuously learns, has an active and the interested owl intellect, approaches the maximum possible self-develop. Necessary musical, pedagogical, Psychological-parameter and other skills are certainly necessary, cannot do without them.*

### **Keywords**

*Determination, motivation, career guidance, information, qualified training, succession.*

Election musician profession (artist or teacher) - the extremely important step. The future specialist opens an infinite space music that comprehension requires a tremendous amount of knowledge, skills, ability to intense creative activity, constant readiness to implement creative ways to find their own space in the art of musical art and education. A lot of teachers - musicians who have received an excellent education, reach their work significant progress, as the heirs of great traditions, cherished by transferring them to his disciples.

The task of the teacher is to identify the most important aspects and apply them in their teaching practice. Every teacher should be unique and have their own methodology. It can be based on the writings of the great pianists and teachers, but must make their new.

The purpose of this article - to show the problem associated with the formation of pianistic device and need to acquire professional skills and a brief look at one of the basic skills in our opinion upbringing feeling of contact with the keyboard.

He is the foundation of modern piano technique. By contact with the keyboard is to be understood the feeling of continuous communication freely controlled through the end of the hand with the thumb button. In other words, it's the ability to send a hand weight in the key, the ability to use when picking the free hand weight. Contact with the keyboard varies depending on the nature of music, tempo, dynamics and texture.

Originally established contacts with the keyboard is sometimes violated in the period when intense work begins on the activation of the finger stroke. To do this, you must exercise at a slow pace, high lifting fingers and strongly dropping them on the keys. Exercise involves the movement of fingers, produced almost entirely at the expense of his own muscular energy. The role of hands is reduced to a minimum, which threatens the loss of contact with the keyboard. Therefore, you need to learn how to combine the active finger punch-supported free piano hands on the keyboard. It is also necessary to remember that auditory attention playing should never be turned off. Sound results - the highest criterion pianistic correct reception.

By developing its own approach in the early stages, you can turn to exercise to develop contact with the keyboard on Lieberman<sup>39</sup>. For example:

1. Esse a passage from the play are played with one hand. The pace is very slow.

Each sound is taken as follows: before pressing the finger is in contact with it; brush at this time is omitted, shoulder freely hanging along the body.

Taking the sound produced by the energetic, short push the entire arm from the shoulder joint: the brush goes up; finger; withstand shock when a heavy load as it were "missing" key.

Exercise can be played legato and non legato. The pupil must feel: the whole arm as if "part" in the key. Hand learns all his weight rest on your fingers - make contact with the keyboard.

2. The same study or a passage still played with each hand separately. The pace becomes more mobile. A small group of sounds took a single hand movement, which in turn is based no longer on each finger separately, but the whole group.

Exercise starts with a small plastic flapping, which is required for the acquisition of "inertia" of the movement. Fingers are playing the same way as in the first exercise - without lifting, self parking them concentrated in the tips. Reliance on hand fingers significant, softer sound and legato gets longer. This technique in its simplest form (Take - removal) of the more common when operating with beginners. Exactly grafted primary skills of the game.

3. The same, following one after another group of notes played at a fast pace. Exercise is the same as the previous: the sound of the group is taken in one hand movement. Unlike the second is the extent of immersion arms into the keyboard: the faster the rate, the lower the "comprises" wt. In contrast to the slow, at a rapid pace fingers become apparent independence of movement, however, a sense of lightweight support on the keyboard to save.

4. The task of culture is to overcome isolation. "It is impossible, wrote Szymanowski, humiliate Bach and Mozart, Beethoven and Wagner remain silent in order to more easily drop" "tear at the grave of our one and only, true genius of Chopin"<sup>48</sup>. Szymanowski criticized the concept of rubato, so vague, outdated. And what kind of a universal kind of rubato "arrhythmia", opening the way to muddy rhetoric? Chopin, according to Szymanowski, was strong-willed and strong in spirit, was a stranger to the weakness of

pessimism, which is attributed to him. His music speaks to us in the most beautiful language understood by very many people, the strength and beauty of the spirit of irrepressible will to live, to debunk the falsity gloomy statements about the crash, sounding supposedly in the works of Chopin.

5. Comparing Mozart and Chopin, Szymanowski saw more similarities than differences. (To the question "classic or romantic"). "According to his musical Chopin rose above his era in a double sense: as an artist, he was looking for the form, which stands out nature of music typical of Romanticism; as a Pole, he reflected in them the essence of the then tragic turn of history of the nation, and instinctively tried to comprehend the deepest supra-historical expression of the nation, knowing that the only way to liberate art from the sphere of dramatic content of his stories is possible to provide the most robust and truly Polish values "<sup>49</sup>. This has resulted in an understanding of all the art of Chopin, raised him to the top of the universal art. In addition, it has become the starting point for our modern quest.

6. How relevant are these thoughts today? Our Russian school of interpreters of Chopin's rich with artists such as Heinrich Neuhaus, Stanislav Neuhaus, Oborin, abdomen, Sofronitsky, Ginsburg and others. Name Gustavovich Heinrich Neuhaus in this series stands out, first, because he was in fact the head of Russian piano school in the Soviet era, it was he who formulated the basic principles of romantic performance. In particular, Neuhaus gave a definition of this fuzzy concept rubato. In his understanding of rubato is not kind of "arrhythmia", and some amazing regularity. «Rubare» means steal. If you steal time and did not return it soon, you'll be a thief; If you are first to accelerate the pace, then slow it down afterwards; Stay honest man to restore balance and harmony "<sup>50</sup>. Indeed, as the fascinating true rubato at great artists! The better the artist feels the foundation of pulsation, rhythm, the freer and at

the same time logical, he is able to deviate from it. Such a unity of opposites: Freedom and Tie Rod Rhythm. Recall the wonderful examples of harmony in architecture Parthenon, Temple Spasanakrovi, Architect Rossi Street. Often in music, we feel it is the higher correspondence of all the parts (a kind of architecture in music), subordination ratio. The game is devoid of rhythmic rod, logic and evolution in time, Heinrich Neuhaus was perceived as noise. He even talked about these artists' Otshumeli reeds! ". Convulsive, catastrophic seismograph records (of such performers) replaces fluctuations majestic Wind.

7. Of course, all of us would like to hear the present highly artistic performance of Chopin's music, passed through the emotional sphere of the artist, deeply felt. Neuhaus again and again speaks of the sense of pulsation, the need of conducting in the classroom. Only strictly organized "space" can be a real master of rubato. "The rigor, consistency, discipline, harmony, confidence and authoritativeness this is the real freedom"<sup>51</sup>, Wonderful words of Heinrich Neuhaus, reflecting the fundamental principles of rubato of Chopin's music.

8. Now there is, in my opinion, some deviation from the interpretation of objectivity. The feeling of "false freedom" pushes artists to, which is detrimental to the performance of Chopin's music. Solipsism subjective individualism so typical of the music of Scriabin, Schoenberg, Strauss, completely unacceptable for Chopin works. I am inclined to think that at the moment there is a "secondary" opening of Chopin's music, is performing reassessment of priorities, more and more there is a tendency to an objective reading of the classical letters of Frederic Chopin. The most important prerequisite for this is the ability to hear the music of the inner ear. Arrange a time to understand the patterns of rhythm, the pace of the work, to reach an agreement between its author and the instructions, the tempo changes, hear the music inside the familiar

and easy to understand is the way to true rubato and harmonious interpretation of the works of Chopin. The reasons for the popularity of Chopin's music are rooted not only in the infinite abundance of the author's thought, but also that the individual Chopin language intonation amazingly versatile, with the most versatile of all the composers of the XIX century. Arthur Rubinstein formulated the root cause of errors in Chopin's creative research. Chopin can not be attributed to the romantic category in the conventional sense of the word. Indeed, Chopin's language is independent of the environment of the romantics. Chopin felt antipathy toward software romantics lean more to the music of Bach, Mozart, close to it for its purity, perfection of forms, steadiness. The reasons for the popularity of Chopin's music are rooted not only in the infinite abundance of the author's thought, but also that the individual Chopin language intonation amazingly versatile, with the most versatile of all the composers of the XIX century. Arthur Rubinstein formulated the root cause of errors in Chopin's creative research. Chopin can not be attributed to the romantic category in the conventional sense of the word. Indeed, Chopin's language is independent of the environment of the romantics. Chopin felt antipathy toward software romantics lean more to the music of Bach, Mozart, close to it for its purity, perfection of forms, steadiness. The reasons for the popularity of Chopin's music are rooted not only in the infinite abundance of the author's thought, but also that the individual Chopin language intonation amazingly versatile, with the most versatile of all the composers of the XIX century. Arthur Rubinstein formulated the root cause of errors in Chopin's creative research. Chopin can not be attributed to the romantic category in the conventional sense of the word. Indeed, Chopin's language is independent of the environment of the romantics. Chopin felt antipathy toward software romantics lean more to the music of Bach, Mozart, close to it for its purity, perfection of forms, steadiness. And the most versatile of all the

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9. The study of modern mass genres aware Accompaniment class institutions of higher education is an important aspect of the formation of a versatile musician, designed to create and live in a changing environment of the XXI century. The need for adequate perception of the works created by Russian and foreign composers in musical style and make modern teachers to seek new ways in presenting musical material in the traditional "piano" items.

10. Accompaniment class or accompaniment - an important component of professional formation of the young musician. After several consecutive years of teaching specificity in Accompaniment class, I want to say that in spite of the professional study of the traditional "Accompaniment" repertory (domestic and foreign arias and romance, as well as concerts and plays for various instruments with piano accompaniment), there is still a certain reserve, which can be considered a modern teachers accompanist class in the XXI century. In this "reserve", in our opinion, could be the study of musicals and rokoper and not just in terms of the right balance of melody and accompaniment,

11. Consider the possibilities of this approach to the study of Accompaniment class based on a consideration of certain aspects of the musical dramaturgy of opera Rybnikov, "" Juno "and" Avos ". Focusing on such methodological setting, it is possible to sufficiently deeply and comprehensively examine the features of the genre rokopery, by the way, today is not enough studied musicology and domestic, to understand some of the trends of development of the national musical culture of the last third of the twentieth century, the spiritual and intellectual "portrait" of the era as a whole. All this is, in our opinion, a very important component for the full formation of the young musician of the modern era.

12. One of the best, most talented and continues to the present time his theatrical and concert life is the domestic Opera Rybnikov, ""Juno"" maybe, "" (libretto by A. Voznesensky, first staged - 1981, Moscow Theater of the Lenin Komsomol [. Lenk], dir. M. Zakharov). It absorbed all the most valuable and relevant for its time, has identified an example of organic synthesis of classical operatic tradition, modern professional music and popular culture. In it, as the focus, the major ideological and collected trends of the time.

13. The opera consists of three acts with a prologue and epilogue, which is correlated with the tradition of Russian classical opera, from

14. Glinka's operas. The prologue and epilogue operas are known to typically embodies some common key idea of the work, which as a framing "frame" nominated composers to the fore. This is evident, for example, in "A Life for the Tsar" Glinka or "Prince Igor" by Alexander Borodin. For example, the introduction of "the first opera (Choir" My Motherland, Russian land ") and" Epilogue "(! Choir" Glory "), dedicated to one of the common and the main themes of the opera - the theme of the Motherland, Russian land and glorify them. A Prolog second (chorus "Glory") is similar in spirit and dramaturgical meaning analogous chorus "Life for the king".

Epilogue to the opera, but there are "finalradostnopolyasovogo character choir, symbolizing the victory of justice and goodness "<sup>64</sup>.

15.

16. The position in the prologue and epilogue of the whole structure involves filling them not event-driven, and common, problematic content kakoylibo important idea. The task of closing the compositional whole episode - in the prologue - customize perception,

17. Epilogue - to sum up, to designate "conclusion" that must understand and internalize the listener. AL Rybnikov, continuing this tradition by supplying his opera-like framing partitions. In Prolog, the composer plunges us into the atmosphere of the Orthodox funeral liturgy (the funeral scene wife of the protagonist), thus clearly indicating the tragic opera line, which - by the will of the composer - is destined to end catharsis "Hallelujah Love" in the Epilogue. Music Prologue is based on the styling of Russian Orthodox music, embodying tragically colored image of Orthodox Russia.

18. Completion of the opera in the spirit of traditional was possible only in the form of Epilogue, the plot is not related to the main part of the event-opera. Opera would end with the death of the hero scene in which there would be more logic, completeness and dramatic integrity. But the genre of rokopyry does not involve a substantive and stylistic solidity, accumulating elements of mass culture, requires heppienda. Enlightening catharsis togetherness loving souls after their death and love could be adherence to the classical formula "suffering - death - grief - glee," is found in many rokoperah<sup>65</sup> And the embodiment of one of the fundamental features of Russian character and Russian mentality: the sudden transition from a depth of suffering and grief to unrestrained joy and fun. However, the epilogue is not perceived as an external "appendage", the assignment of the public's expectations, and as a natural and

logical consequence of the whole course of action, as a posthumous fame loving, a reward for their suffering and faithfulness. It can be seen in this and the embodiment of one of the fundamental tenets of the Christian faith, promising a life in paradise and eternal happiness of the righteous, and sufferers. Considering the parallels between the work of Rybnikov and operators composers 'classics' is necessary to note the presence of "opera intermission." Their function is performed by "sea" interlude between IIM action and tool intermission at the junction action and Epilogue.

19. According to the Russian operatic tradition drama "" Juno, "" maybe, "" based on the contrast principle: the events of the first ("Russia") and the third ("Return") often occurs in Russia, in the second ("America"), the action moves to America. Such a transfer to a different culture, a country typical of Russian classics ("Ivan Susanin" by Glinka, "Prince Igor" by Borodin, "Boris Godunov" by Mussorgsky, "Sadko" RimskogoKorsakova).

20. Rybnikov uses characteristic of classical opera drama reception frame, "arch". Noteworthy is the fact that the opera begins the prologue, which chronicled the funeral rite (wife Rezanova). He marked singing mourners, funeral bells ringing. This episode in the life of the protagonist of the opera before his trip was important poet and the director as a starting point, from which can be transferred "arch" to the finale. Burial rite (which reappears image mourners) also occurs at the end, when Ryazanov dies.

As the second and third acquisition exercises number of sounds in the group increases. Each group must find a dynamic tonal center and corresponding center of physical pressure.

Such work usually leads to good results: the students learn the skills of the game the whole hand; their attitude to the instrument becomes natural; sound passages acquires fullness, fatigue disappears.

All exercises are beneficial only if the exact implementation. Work on them requires full concentration. All techniques should be gradual, from simple to complex, skilfully dosing daily rates of work and by selecting for each student the exercises which he most needed at the moment. The task of the teacher in this case - do not miss the opportunity to affect the formation of the pianistic device.

In conclusion, we can say that the development of contact with the keyboard is not only a good foundation for the formation of a good pianist pianistic device of the future, but will form the freedom of piano playing, which will "sing" on the piano. Iekills that lay the melodious manner of execution, which is famous for the St. Petersburg piano school.

The conflict taking place within contemporary cultural processes, essentially refers to the root cause - of stagnation individualistic aspirations, caused by a general "mass", the predominance of the collective consciousness of the individual thinking. The result is that a cultural archetype, responsible for "general basic structure of human existence" and "forming a constant model of spiritual life" is transformed, carrying the negatively stained module, causing substitution of concepts and values<sup>86</sup>. aspect no longer is a fundamental element for the art, in which the dominant concept serves the process of creation, creating, like the origin of life on Earth. Spiritual knowledge, the concept of spirituality, if utilized, pushed into the area of religious art. Spirituality in the literal sense of the word does not mean blind imitation of established canons, it is an essential element of the development of man's inner world, the continuing movement to search for meaning, truth, is not possible without a certain share of emotional austerity, internal opposition to the trend of universal mass, imposed different as information and television sources, eradicate personality in volitional impulse in the continual

movement of thought in the search for meaning. The goal and the task of true art to be a conductor, relay sacred meaning, reveals to man Mysterious depths. Authenticity, veracity into cultural phenomena perceived by the human perception like sensitive sensors, instantly reacting to the hidden vibrations and visionary promises, studied the works of art. Such pave the way for human consciousness, perception, making the process of contemplation empirical experience that can last for any one year. They fill a missing niche in the Cultural and Historical-term follow-up, "heralds" era. However, more and more difficult to experience the modern man, be prepared for this complex range of feelings embedded in the essence of empirical experience, due to the prevailing philosophy of materialism, with its constant predominance of material values, "depersonalization" of spirituality. The individual in a society where the prevailing philosophy of the so-called "reverse" of spirituality, which gives rise to antagonism, brings discord, as in the life of the individual and society as a whole. The essence of the contradictions between the mass consciousness and the consciousness of the individual is that society is guided in its estimates and judgments of a particular cultural phenomenon, cycling mechanisms of collective thinking, providing for them to master the problem of choosing their own concoctions. Therein lies the controversy, leading to lack of will, which will inevitably impact on the overall level of landmarks society, influence the formation of taste and needs of the cultural "design" established. Increasingly gaining momentum trends tolerance, loyalty, sustainable pluralism, resulted in the emergence of sometimes disparate cultural anomalies (various activities in the Orthodox shrines, arranged under the guise of performances and so on.) As such, the element of spiritual purity and morality, defeated the onslaught of attacks which promotes hedonism as a new religion in modern society. In the words of W. Kandinsky: "Gradually, the spiritual night descends deeper and

deeper ..." <sup>87</sup>I do not want to believe that the true values and high ideals enshrined in art, there is absolutely no future. How would fatally looked position of the individual components of cultural phenomena and their conflicting relationships with the beginning, it's worth thinking about the subsequent revival of dormant internal forces of society who devote their resources to improve, first of all, his own inner world and subsequently the society in the state we will look back on the experience, and are proud to say they gained, they will be able to leave a legacy for future generations of any information wars, global world conflicts, and thus s works of art, monuments of prose and poetry that will arouse, excite in the hearts of their descendants the best features and pure aspirations in the transformation of the world,

In this mythology, the phenomenon of women as opposed to the story of Eve is not given a secondary role, it is taken "in sync" with the man. Because in contrast to the humiliating dogma of the Talmud about a woman, a woman has intercourse with a man at the substance of the androgen. Another feature worthy of attention is the fact that androgens on the theory of Plato, presents the beautiful and, although these positive aspects do not raise them to the level of God. On the contrary, the gods punished androgens for their vanity. Only despite the fact that mythology is preparing for the end of this androgen, androgen symbol in European culture is always arguments, motives and meaning, which suggest that the woman being equal to man. The researchers note that in most cases the image of androgen dictated by philosophers and actors, who want to recreate the type of supernatural person. For example, Zoroaster Nietzsche and Jean Valjean in Victor Hugo's novel "Les Misérables" even more evident this androgens. Both strength and power is not transmitted in the form of male qualities and attributes are presented as neutral from the point - of separation of the sexes. Like, parts and fragments derived from women's dresses that are most used in the

vestments of the bishops in Catholicism, serve it to identify these religious leaders are not with the concept of man, and with the idea of the superman, a masculine and feminine presented with signs and neutral from the point - of separation of the sexes. Like, parts and fragments derived from women's dresses that are most used in the vestments of the bishops in Catholicism, serve it to identify these religious leaders are not with the concept of man, and with the idea of the superman, a masculine and feminine with signs and neutral from the point - of separation of the sexes. Like, parts and fragments derived from women's dresses that are most used in the vestments of the bishops in Catholicism, serve it to identify these religious leaders are not with the concept of man, and with the idea of the superman, a masculine and feminine.



# Interrelation different types of art in the process of spiritual development of the individual: conflict of Mass consciousness

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## Abstract

*The focus of this article on the problems of modern-term culture and concepts of spirituality - a component, without which no thought of whole functioning of the internal systems of life activity Flow rate of the individual and society as a whole, as well as aspects of inter-connection individualistic traits and mass elements in modern-rated cultural process . Considered from several points of view issues relating to the historical experience of rethinking cultural events and culture position in the XXI century. The center of understanding the inner individual world is worth understanding and comprehension of the processes associated with the spiritual particular person lives and the cultural component of the*

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*procession, without which it is not to think in terms of spiritual culture itself, you stepping as a set of elements of human nature, by-Candlelight for morality, morality, religion, ethics and aesthetics, etc. These components are inseparable, indivisible from each other, they are co-represents the essence of the original, age-old idea of wholeness of the spiritual world of the individual, on the balancing of mind and matter, the spiritual and the material, similar to the representation of the ancient philosophers, who opened the world duality, the duality of humanity of the soul, consisting of two elements, which are always in the fight and conflict. This duality and pushes the best sides humanity of the soul to find repose in art and aesthetics, religion and philosophy - an integral component of the coherent and harmonious individual microcosm. Culture is also a priori link do news, as well as spirituality stems from the need to cultural temperature experiment. These two components act emotional experience value chain "spiritual culture" and represent.*

**Keywords:** Spirituality, culture, cultural process, the mass consciousness, the individual, the art, the perception of a conflict.

Thus, we see that the idea of androgen sufficiently debated in cultural studies in fact, played a historic role in terms - of gender balance. The woman that humiliate in a patriarchal society, and turns into a secondary creature suddenly just as suddenly seemed part of deity or androgenic and she was taken to a certain extent an honorable role in terms - of the genealogy of all mankind. The phenomenon of androgens rescued patriarchal culture of primitive uniqueness, as well as from a single trend. Because this trend tying the woman to the house, to her husband's property, seeking to narrowing the scope of the impact of women as actors of culture, all - still in certain matters equated women to men, while entering the clean with its own principles, associated with androgens. In all likelihood, it is neutralized some controversy for the society. A contradiction lay in the fact that the woman, whose sphere of

influence narrowed at the level of the macrostructure of society, at the level of the political system was transformed to important persons for the lower classes of society, acting in the name of mother, lover, including his wife's favorite public figures - Shahs, viziers. And a woman gave particular weight to the woman herself, to which are treated with indifference according to general public opinion. We are, in this sense, we say that the social structures that preserve the idea of androgens is not as the actual image as well as arheotipa, achieve neutralization of this discrepancy when eventually rising phenomenon of women. It is neutralized some controversy for the society.

It is important for the teacher DSHI apply to work as a mission: to try to uncover the student, not to put yourself into it. A good teacher he continuously learns, has an active and interested intellect, approaches the maximum possible self development. Necessary musical, pedagogical, psychological and other skills are certainly necessary, can not do without them. AudeNaco is not enough. Need more and much more, which makes the teacher's personality, ability to inspire students music, cause a desire to be happy to hear it, and it, strive to communicate with high art, his self-learn. The music teacher must be first and foremost a man of high intellectual culture. An important component is the intelligence part of the personality. It is necessary to be a good musician, to know their craft be able to explain the task. It is this aspect of the problem, which is associated with the prism of culture. But the issue has side due to the sacred (divine) world and if you pay attention to him, you can see that Plato did not express androgens to concepts such as strength, beauty and power, and as for the associativity of this concept is not even turned it into parameter representations of God. It is for this reason, androgens quite simply rehabilitated equal to one - another masculine and feminine. But there is another view, there is a parallel to this approach, which is owned by Carl Jung. From his words it is

clear that the idea of androgen historically been attracted to the ideas and arguments about God. The founder of analytical psychology, wrote that the ancient idea of God androgens are durable: felt in the face of Adonis, Christ, Dionysus, Mithra. On the other hand, the clergy person Catholicism bears the traces of androgens [1.213] The information provided by Jung confirmed by other sources. In the book "Woman, Church and State" is written that the famous mystic - Christian Jacob Boma and other mystics earlier era saw God duplicitous [8]

Very well, if the teacher continues to speak to the audience with a solo program or as a member of an ensemble. Personal communication with the concert activity will help him to raise the artistic health of their students. The greatest achievements you can expect from a professional teacher who not only maintains its possession of the instrument, but also develops it in that direction, which requires its practical activity. He becomes the "educator performer" musicians who Doers subordinated his pedagogical interests. Career counseling for students with necessary living and vibrant musical experience from a teacher of the game. It is necessary from the first steps of learning to play the instrument professionally, at the level of achievements of modern technique of elementary education, instilling in them the rational gaming skills. It is important that parents work closely with the teacher and the child monitored home activities. Teacher lurid detail the plan of daily work, and the parents are responsible for ensuring that it is carried out. In the teaching work at the forefront to be delivered acquiring "working" techniques. Between technology and art, there is no difference, but to prove it, it is necessary to keep the fingers scales, arpeggios, octaves, work on all aspects of technology. Performing the music of the great romantics of the nineteenth century, students should realize that the hand is not divided into two parts: the first, second and sometimes third toes are one part, and the rest - those

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„ One of the main directions in the career-oriented work in the Art School is professional information, which includes information about the profession, personal and professionally important qualities of the person, essential for choosing this profession. And also about the education system, how to obtain their chosen profession, choice of training courses for graduates of the needs of society in the frames. Another method of career guidance is a professional education of students, the formation of the performing and artistic skills. Powerful incentive for children is competitive and concert activity. This allows you to learn and practical experience to determine their level of musical aptitudes and abilities. In DSHI exist great opportunities for realization of the main directions in this regard - the school, regional, National and international competitions. Involvement of students in Russian, regional, municipal system of conferences, creative competitions - an important stage of creative activity of the student, who is given the opportunity to publicly express themselves, get reinforcements in the development of personal qualities and competence. Preparing for a concert or competition performances requires great effort and seriously. Such work contributes to preparing students for the conscious choice of profession associated with performing art. After the concert should be an exchange of views, to express their impressions. Such an analysis will help further work. Students with strong special abilities need guidance from highly qualified, professionally trained and creative professionals.

„ already in junior high schools for the arts early professionalization should occur. This gives the teacher the ability to

consistently and early regulate the process of professional self-determination.

An important link in the system of vocational guidance of pupils is to work with parents. Parents are actively involved in the definition dividing life and professional plans for their children. Questions the choice of profession and identify ways to make continuing education a difficult task. One form of career-oriented work with parents is the parents' meetings with participation of representatives of music schools or institutions, as well as informing parents (familiarity with the institutions sites, registration information booth on career guidance).

Taking a student in his class, the teacher takes responsibility not only for the quality of the lessons, but also for the psychological readiness of the future musician to a successful career. We need to encourage students to speak as much as possible from an early age. The only way to learn this - practice.

Art teacher DSHI manifested in the ability to identify and develop a range of student abilities and help him choose the path that will bring the greatest benefit to society, and he will receive the highest creative satisfaction. It is necessary to pass the tradition to the next generation, despite the fact that even without our work tradition will naturally evolve and perhaps acquire new forms, new ways to go. The easy way in our profession there is. Only true devotion and constant work you can achieve standing in music. In the end, each student must decide for himself. Those who feel that "music it's a matter of life and death "will not be in doubt. They will understand which way to go next.

Questions learning to read sheet music with - one of the most urgent problems of modern musical pedagogy. The ability to read a sheet - one of the basic skills of every musician: both beginning and professional. Read a new work sheet, understand the meaning of the

work performed - one of the core competencies of the modern musician of the modern teacher.

Often say that the professionalism of the musician is determined by its ability to sight-read. It is hard to imagine who can not read from a sheet. Likewise, it is impossible to imagine a teacher who can not perform competently, "show" a work of his pupil.

You can not be extended without reading from a sheet and its "active" playlist. Of course, in modern times there are plenty of listening possibilities for both audio and video recordings of musical works, however, "autograph" version is the most effective means of not only the expansion of the active musical horizons, but also in the systematization of active practice specific pianistic skills.

However, speaking about the importance of sight-reading, many people forget why you need to be able to sight-read. Professional skills, which are the "base" for any musician - it is certainly important. But besides need to remember the main goal of any musical training - to be able to perceive music, to understand the meaning of musical signs, to perceive it as speech, carrier sense, as the meaning of what was said nicely and competently, in compliance with all laws, peculiar to a particular style.

It is often said, "to learn to read, you must read." This is certainly true statement. However, in order to acquire the skill of reading from a sheet, it is not enough just to read a lot. Necessary to form a number of qualities that will allow more quickly master thisSkill in order to enjoy the pleasure of reading, to understand the meaning. Otherwise, the musician will be similar to parsley from a poem by Nikolai Gogol's "Dead Souls," "enlightened" footman who loves to read, but who likes the reading process itself, although it is little understood meaning of reading.

Therefore, continuing parallels between reading ordinary text in their native language, which is owned by every modern person and reading the notes, which must be to the same extent to own every modern musician, note that in contrast to the letter, musical signs are placed both horizontally and vertically that is an additional problem. And if between the verbal reading text aloud and reading from sheet music can draw a parallel, it is also necessary to note the difference, which is in the possession of the keyboard, the ability to not looking at the keyboard to quickly find "the right keys" in the correct sequence. Skills course "blind" game are formed not only in the development of sight-reading skills. This should be given consideration as a special class of instrument (piano), as well as in the classroom, and ensemble accompaniment, and, Of course, in the course of improvisation training. However, for successful sight-reading - this is a very important skill.

We consider the process of reading from a sheet in two ways, on two levels: technical, allowing the right to reproduce the printed text and music of musicians, allowing to understand and reproduce the spiritual (conceptual and emotional) component of the product.

If we talk about the preparation to the process of reading from a sheet, here it must be said that, on that first of all need to pay attention.

First, you must read all the verbal designations that exist in this product. This is the name of the author of the work, the name of the product, an indication of the pace, character music, dynamic indications. For example, "Brahms. Waltz ", an indication of the nature and dynamics of « p, »(quiet, expressive") or "Hummel. Romance »,« con dolcezza »« with pleasantness, with ). Attention to verbal instructions immediately gives the artist the opportunity to understand what is the nature, at what rate and at what dynamics it will need to fulfill. This allows you to "grab" the necessary technical

aspects which are not feasible without the perception of the meaning of the work.

Second, you must pre-pay attention to a number of points to take them into account when reading from a sheet. These are: the definition of the product tone (key signs the main tone, modulation, pitch changes);

- 1) product size (including size change, if any);
- 2) definition of rhythmic complexity (determination leading rhythmic pattern, revealing rhythmically "difficult" places, mentally study their);
- 3) identification of the characteristic features of the invoice;
- 4) determining the specificity of pitch organization (definition registers, which are elements of the invoice, the presence of octave transfers "octave" ( "eights"), etc .;
- 5) definition of articulation, pedaling, fingering, ways of playing and performing other tricks contributing the most accurate transmission of the previously determined character of the music.

However, proper evaluation and interpretation of these moments will feel stylistic, conceptual and emotional side of the product. At each stage of its development student seizes more and more musical sense, "encoded" in musical notation. This also applies to "paint" the tone and features of the rhythmic structure, and the type of texture and features of the melodic line and many other elements of the musical language. Viewing it through the eyes, that is, without tools each musician depending on their experience can understand or pre-suppose "what" is the executable, what are its characteristics.

Currently, there are a number of textbooks, teaching materials, dedicated to teaching children to read from the sheet, but we have not found tutorials or manuals dedicated to teaching sight reading students in secondary vocational or higher education institutions in the course of the general course of the piano. However, it is for the

future choirmaster, ability to sight-read piano literature is one of the most important components of training. And here it is not only in the musical culture, musical horizons, but also the ability to understand the piano accompaniment, in the ratio of the solo part and piano part, in the understanding of the piano intros, interludes and other "solo" statements that sound in piano performance. Even more important to be able to "solo" pianist - teacher to be able to read from a sheet. It is important both for himself in the analysis of the new product, and to a convincing show of making disciples.

Our approach is focused primarily on adult enough musicians who have a large enough supply of "senses", as embodied in the various typical structures of musical language, musical language<sup>40</sup>.

When the perception of the musical text, as well as the perception of the verbal text is usually read by each letter of the word is not, and is perceived by their complex. Similarly, when learning to read need to learn to see the set of sounds or "model" upon which was built a particular product. This "model" may be in the texture of the accompaniment or melody. It can be used as a method of development of the whole work or only occur in certain moment's development. Therefore, our methodology is based on the principle of familiarity with a variety of increasingly complex "models", which are used in various products.

"Organize" such works necessary on the basis of the complexity of the invoice, rhythmic structure, and intonation hand melody. We see two ways of organizing the "complication". First, in accordance with the method proposed by D. Schirin - from the more accessible musical language and senses the level of musical thinking and perception of today's musicians to more complex and remote chronologically from today's typical perception<sup>41</sup>. The second chronological, from simple works of the Baroque to Romanticism, Impressionism, neo-classical, contemporary music.

We initially used mainly works with texture, that is, it is with the type of piano texture, which was leading in the majority of works for piano, from the second half of the XVIII century and up to the present day. In addition, examples of piano works offered by us are based on typical textural, rhythmic, melodic 'models', which quite easily perceived as carrying a certain sense. This allows not only more meaningful to perceive executable with leaf work, but also gives the possibility of an adequate perception of the other works of similar style and character.

The second component of our methodology is to teach transposition. When you transpose a more rapid understanding of the specific "models", embodying a certain sense, but executed in a different key. And if you transpose the student cannot always play absolutely the right notes, but replaces them by ear to the similar, but executed in the same harmony and rhythm.

This situation, I want to remember the famous saying of the great pedagogue Jan Amos Comenius: "Read and understand - the same that is not read."

Finally, we note that in practice, we read from the sheet as works of famous composers, and is rarely performed now composers, but similar in style or era creation. It is thought that the performance of such music will not just expand the musical horizons of performers, which is also one of the goals of learning to read at sight, but will enable a better understanding of "models", as the carriers of a certain musical sense, which have been used in a particular era in specific musical styles.

Thus, the teaching of reading from a sheet - the most important skills required for each musician to his development as a professional and creative thinking, subtly and deeply perceptive music personality.

When teaching students of different specialties in the mandatory part of the course program includes piano pieces written

in the form of ancient dances. Their intonation vocabulary, is a special meaning in a number of different styles of music, as its stable values interact with the context of a particular piece of music.

Most stable speed with fixed values takes on the role of "key intonations of" work, its section - or parts of the period - that is, the meaning of the text segment, which has the qualities of "elevated concentrations of semantic"<sup>42</sup>. Indeed, intonation vocabulary, or "key tone" (intonation with fixed values) are located in the text in such a way, the performer and the listener can not help but pay attention to them. It's either the most active areas in the syntactically - cadences, or other relief for the sweet spot, located at the beginning of the constructions - motives, phrases and sentences. Equally important for the recognition of the status of the "key" intonation have it repeated many times in the texts themselves in the process of migration. Status of Migratory intonation - that is, most often, "wandering" in baroque texts are: 1) the intonation of plastic origin; 2) rhetorical figures. And those and others have formed together a "dictionary" of intonation era vocabulary

For example, (in the plays with application value) among the intonations of plastic origin, associated with long-term practice of using them in the musical life, stand referred to by many researchers: 1) dactylic step" gallant, 4) "sarabande", 5) "the figure of the heroic gesture".

Listed vocabulary widely used in the minuet, passepied, chimes, Sarabande and other dance pieces, as well as dance suites, embodying the soft plastic dance manners and passing through it, the special qualities of elegance, grace and external manners of aristocratic etiquette of the court.

Recognition in the text and deciphering these intonations, as a rule, is not difficult: they are clearly identified in the schedule and organically "fit in" to any voice texture. They are often included in the composition of the semantic structure by participating in its many

transformations and intra modifications. However, the artist, as a rule, does not attach importance to the difference in intoning these figures, paying attention only to the external signs of the genre and the "general character" sound plays. Indeed, "dactylic step" along with step, forms the basis of many ternary dance pieces, and in a variety of rates shall be the same - the gallant values.

At the same time, close in value figure can not be considered synonymous, if only because of the differences generated by the context. The Sarabande J. Pachelbel, for example, "dactylic step" (by no means peculiar to the whole Sarabande, and the inherent rather many species minuet) is the foundation of the party continuo, and it is presented here deliberately monophonic, as opposed to chord exposition "solo ensemble. There are cases involving a variant transcript of text, depending on the genre and the internal structure of the content of the work. Thus, the well-known aria Purcell, written in the genre of the minuet, but performing the composition, intended to different options which resulted change in texture of the text (in terms of domestic music-making). Aria could be executed vocal - a duet of the two voices or soprano solo, accompanied by continuo. At the same time, attention is drawn to the identity of intonation vocabulary works: key tone in both cases is a "step rate".

The identity of the values at the level of the semantic decoding text and in the arias, and instrumental versions of the decryption turn for the modern pianist variance of their articulation because the same "step rate" should intone different in each of these cases, and have opposite articulation designations. The "Ari" he "sing" (legato), a "play tool" - "Dance" and intoning movements is embodied in plastic.

Thus, to select the appropriate articulation is important to define the desired embodiment of (version), and answer the question, what is the semantic structure will serve as the key to deciphering the meaning. In addition to these formulas plastic origin, and in old dances, and cyclic works Keyboard widespread so-called "etiquette of formula" (a term Aranovsky MA).

For performance practice most valuable observations and conclusions that "the two main varieties of reverence figures are generalized plastic expression of refined manners, represent the social situation prim court ritual and form" etiquette formula "- signs gallant style.

As shown by numerous analyzes of the studied repertoire us etiquette formula (including all called by their shape) are key intonations of "gallant style" and many dance genres of the Baroque period.

Recognition of this fact is very important for adequate stylistic intonation and correct articulation of the musical text. Old dance pieces for harpsichord and instrumental suites - in cadence and in the main areas of common threads, "the figure of the heroic gesture", built on the intonation predema. It creates a special effect solemn sound and serve as a bright sign of the Baroque style. Researchers also attributed the turnaround to the number of migratory intonation formulas with a fixed value. "The figure of the heroic gesture," has its origins in the heroic operas of Lully, A. Scarlatti, G. Handel, where it is displayed or emphasized "threatening or collateral to the pathetic words.

Still more stable and unchanged in their primary given values is international lexicon rhetorical figure most frequently used in the semantic structures *sontinuo solo*. This known migratory formula - figure *anabasis* and *catabasis*, and *passus duriusculus* mainly form and in inversion. With their entry into the different contexts of the structural form of rhetorical figures, as a rule, it is quite conservative,

and that makes it easy to recognize and detect them in the text from any invoice organization.

However, the values of the system under the influence of the new context is very mobile and detects quality polysemous intonation vocabulary that is important for a competent formulation articulation problems. In some cases, the entry in the direct meaning of the text reveals their compliance with contextual semantics and genre works. Thus, the semantics of these figures formed in the instrumental chaconne, sarabande and many genres, so when entering a genre clavier chaconne, sarabande, minuet and other plays with slow motion rhetorical figures retain their values. For example, in clavier Sarabande Chaconne and we often figure downward catabasis, as well as figure passus duriusculus, based on the downward movement of the scale in the volume of a quart or quint. They can be represented by long durations,<sup>43</sup> But can be repetitive rhythmical dance.

Figure passus duriusculus also quite common in clavier texts. Assigned to her primary values sorrow undergo a number of modifications, mainly in the context of vocal works, but it also exhibits a stable structural form in the old dance pieces, the opposition

So, we have given examples of semantic deciphering meaning structures clavier works are fundamentally different from the traditional "genres" interpretation maximize the attention to detail of the text, allowing to put the artistic articulation of the problem on the basis of. In most cases, they are reduced to the necessity of developing skills simulate specific timbres - images of musical instruments and "scenes of music-making", as well as other realities. To do this, of course you need to be able to see and detect them in the texture of a musical work.

Very accurately, accurate comparison formulated role textured "acoustic space" V. Medushevsky: "Squeeze and space almost

immediately imprinted in invoice. In Baroque music, especially J.S. Baha sound space is huge, filled with many voices. As for the reproduction of parts of the text and high semantic status, it increases even more than the chamber and the play itself slimmer".

Thus, the perception and interpretation of performed works of composers of the Baroque period in a piano class will be more effective in understanding the main features of both plastic and rhetorical features of the figures. It seems that only on this basis that we can talk about an adequate perception of music composers of the Baroque era, and about meaningful piano performance of their works.

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# The value system of contemporary artists in the context of interaction with Internet resources

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## Abstract

*Article describes the various methods of creative musicians of the organization, ways of managing personal time and questions of motivation in modern conditions of information re-saturation. Modern society lives in conditions of intensive development of innovative technologies, constant updating of technical equipment. Scientific developments have become the main driving force not only the economy but also society as a whole. With the advent of the internet, social networks, the development of private TV*

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*and radio channels of the world has become saturated with the amount and variety of information. Modern education system need to navigate to an existing art space, to identify self, to adequately evaluate their work and to be able to creative modernity. Value systems are dynamic. They constantly mutate, they are. human system of values can change over time due to various circumstances, it may be formed under the influence of family, society, the ideology of the state. Do ka Kie any PC user benefits to those who are not? On the one hand, with the emergence of inter-no-space people have become more mobile, information - more accessible. With another - abundance is not always characterized by high qual-stvom. Increasingly, video-bloggers do not speak about entertainment, but about self-realization and self-development. There are more supporters minimalist lifestyle. The most popular topics on YouTube channels - it is self-development, minimalism, "evaluation". Become much more popular video-schools and online training in various fields.*

**Keywords:** Time management, motivation, organization of creative activity, information oversaturation.

The center of understanding the inner individual world is worth understanding and comprehension of the processes related to the spiritual life of a particular individual and the cultural component of the process, without which it is not to think in terms of spiritual culture itself serving as a collection of elements of human nature, in charge of morality, ethics, religion, ethics and aesthetics, etc. These components are inseparable, indivisible from each other, they are the essence of the original, age-old idea of wholeness of the spiritual world of the individual, on the balancing of mind and matter, the spiritual and the material, similar to the representation of the ancient philosophers, who opened the world duality, the duality of the human soul, consisting of two He began, always being in combat and conflict. This duality and moves the best aspects of the human soul to find repose in art and aesthetics, religion and

philosophy - an integral component of the coherent and harmonious individual microcosm. Culture is also a priori element of spirituality, as well as spirituality stems from the need for cultural experience. These two components act emotional experience value chain "spiritual culture" and process of understanding the world, its conversion through internal self inner world individual. This constant definition lost its unshakable position. In the context of globalization, the information revolution and technological progress, the culture has undergone radical changes related to how the art form, as well as aspects of the perception of its target audience. Therefore, the new art denies any continuity, completely breaks the connection with the tradition. Focusing on the growing interest in the momentary effect produced by contact with a work of art, a cultural product gradually began to lose its spiritual primal, dating is no longer in the field of higher spiritual practice, as reflected in the images and art forms, and being a product of popular culture, a kind of social primitive.

The purpose of art of past centuries has been to rise above the ordinary, material and breathe in the form of art, in the material stream of spirituality, so aestheticizing reality, crystallizing in the art of its best features. Of course, this situation does not preclude the development of art available to the understanding of the masses, namely, folk art, various crafts, arts and crafts. Emerged and evolved in conditions of everyday hard work, from which it follows that the mind of the common man has sought to rethink what he saw in the surrounding reality, they reflect the observation data. Through the creation of certain items and objects bearing the imprint of the fine and sensitive comprehension of the mysteries of nature, our ancestors intuitively sensed cosmic connection with the source. What is clear, that almost any person, a community of people since its inception, is not without its inexplicable craving for self-expression.

In the words of the great Russian writer Fyodor Dostoevsky: "Art is such a human need like eating and drinking. The need for beauty and creativity that embodies it, is inseparable from the man, and without it people might not want to live in the world "<sup>83</sup>. Truly folk art is fraught with endless and profound truths, based on the religious attitude towards the phenomenon of each human being. The full benefit of the phenomenon and folk art described and reinterpreted Academician Likhachev in a series of letters to the readers, collected under the title "Letters of the good." In the thirty-second letter, devoted to questions of understanding and appreciation of art, Likhachev wrote: "If you fully understand the folk art and do not look at it as a "primitive", it can serve as a starting point for understanding all art - as a kind of rarity, intrinsic value , regardless of the different, disturbing the perception of art requirements (such as requirements unconditional "similarity" in the first place) "<sup>84</sup>. From which it follows that for a complete, holistic perception and understanding of art, both professional and popular, requires knowledge of the underlying processes that occur in a particular cultural community in a certain historical period, from which the spiritual primordial component is a semantic principle, without which not thought of the creative process and no artistic practice.

Now the process is reversed when the contemplation and perception of works of art does not require special training, which leads to extreme obmirschvleniya individual principle in the arts, and with it the loss of spiritual guidance and duhovnonravstvennom improvement needs of the individual and, therefore, increased the contradictions of two complementary concepts "culture" and "spirituality". And it's not as intellectual enlightenment, although one does not exclude the other, how about a special state of mind, trepidation, the test in contact with the true work of art, whose depth

is immeasurable and meaning, accumulated over centuries, is not available in full to the person it is akin to, an endless quest for the absolute, exclusive knowledge.<sup>85</sup>. That a single individual is rejection, rejection of the imposed interpretation of the play, the play, seen fine art, the mass the viewer does not burden your thought "body" work is the norm, a kind of artistic breakthrough, revelation.

A contradiction lay in the fact that the woman, whose sphere of influence narrowed at the level of the macrostructure of society, at the level of the political system was transformed to important persons for the lower classes of society, acting in the name of mother, lover, including his wife's favorite public figures - Shahs, viziers. And a woman gave particular weight to the woman herself, to which are treated with indifference according to general public opinion. We are, in this sense, we say that the social structures that preserve the idea of androgens is not as the actual image as well as arheotipa, achieve neutralization of this discrepancy when eventually rising phenomenon of women. It is neutralized some controversy for the society. A contradiction lay in the fact that the woman, whose sphere of influence narrowed at the level of the macrostructure of society, at the level of the political system was transformed to important persons for the lower classes of society, acting in the name of mother, lover, including his wife's favorite public figures - Shahs, viziers. And a woman gave particular weight to the woman herself, to which are treated with indifference according to general public opinion. We are, in this sense, we say that the social structures that preserve the idea of androgens is not as the actual image as well as arheotipa, achieve neutralization of this discrepancy when eventually rising phenomenon of women. whose sphere of influence narrowed at the level of the macrostructure of society, at the level of the political system turned on for important persons of the lower classes of society, acting in the name of mother, lover, including his wife's favorite public figures - Shahs, viziers. And a woman gave particular

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We pay attention to these facts for the simple reason that it is necessary to show how the culture blocks the restrictions applied to biological gender relations, with the help of which is determined by the basic situation the quiz and thus should be a witness statement of the facts of this theory. At the same time, we should not forget the

difference that arises when, after narrowing the circle of society modeling this culture reaches identity with the world that is controlled by the Shari'ah. In Islam there is no that aggressive attitude to Eve, as it is in Christianity, although there was a lot of negative attitudes arising from a common patriarchal ideology.

Over time, the simulation has been borrowed from the West countries such as Japan, Turkey, China, and even modern Islamic Republic of Iran, enriched upgrade, let the woman to computer training, sports and acting. Although it does not forget to demand from women, so they closed the hijab . That if you go back to the fact that in the European Christianity, women are perceived as a source of sin, we can say that it is this charge created in Europe his opponents and women become a phenomenon for from the Middle Ages one of the most frequently discussed topical issues. It should also be noted that, in this debate about the woman, seeming strange to Islamic thinking, for example, from AMROS Medialona (one of the church leaders) expressed some new idea: in the sins of man Adam was a lot of responsibility Eva responsibility. Eve could not resist wandering thoughts mighty snake, while Adam knew about the existence of God, could not resist Eva [4].

This line, then there is a line responsibility in reducing Eve first prigresheniya experienced in Western Europe, a real process of evolution led to the search of the latest arguments. A prime example for this is represented Izootta Nagorolom (14,181,466). He wrote a treatise "On the equal and unequal sins of Adam and Eve." This famous humanist Italy showed that Eva is inherently weak nature - of the - of what this weakness is not only intelligent, but also psychological - moral character and condemn Eve in a ruthless act of weakness.

Thus, the theory went on Isotta equal responsibility Augustine. Then, as other humanists accused Eve's vanity and desire

to compete with the Lord, Isotta has shown that even Eve had reason and tried to distinguish the good from the bad.

The treatise, which tells about Isotta is written on the basis of dialogue most enlightened man of his time Lodovico. In this treatise, Ludovico wants to prove the gravity of sin Eve that this woman believed in the fact that it is the Lord. Isotta Where little intelligence and perseverance, there is little sin. Therefore, Eve's sin is small. She does not eat the forbidden fruit because he considered himself equal to God. She ate the fruit because of the greed and passion of taste.

Ludovic: we know from the law, that ignorance, ignorance is not an argument, with the help of which you can evade the responsibility that is connected with the law.

Isotta: Eve's ignorance is a natural, original, and not a lack of information [5].

We repeat that in the Islamic world, although there are doubtful points, and mistrust that are the belongings of times patriarchy, but it is impossible to imagine that Muslim philosophers and theologians were divided into two hostile camps, one of which would be engaged fundamentalization women sin by Eve's character, and the other I have tried to soften the negative attitude towards women, which arose in this regard. "The Koran» ( "QuraniKərim") states that at first the serpent misled Eve. Then, in the Muslim thinking on the basis of the fact that there is no room for speculation that the woman is the main culprit, and that women do not have the spirit.

In Europe, continued research on the responsibility of women, and vice versa, have been sought in the direction of easing women sin. In Christianity, for those who wish to rehabilitate the woman he had another argument, according to which the mother of Jesus is Mary, and his father was Lord. So human element of Jesus came from the mother.

In XX century, a new feminist wave has led to the fact that even some theologians were forced to reckon with gender equality. For example, one of the most prominent ideologues of Catholicism P. Vansan said that in the Bible there is no fact that casts a shadow of political, social, legal equality of women and men. As for the first sin, who made Eve, the crucifixion of Jesus for a long time to let go of the sins, which include and Eve's sin. [6]

We have seen that, historically, Christianity has been a lot of parallel lines that are humiliated and vice versa, rehabilitated the woman (although the second line was weaker and even marginal). For this reason, the protection of women before the theological accusation by one of the Italian humanists of the XV century Charettoy Laura was not a reckless action and ascribed to the second line. This humanist felt it necessary to enumerate the successes and achievements of women in order to refute the widespread idea that a woman supposedly is an imperfect creature. Laura Ceretto noted among elected women who were prophets. It should be said that such an approach to the history of famous women from this perspective has become an example for the future, because it is already in the future was the impetus for numerous books written in the genre of "glorious history of women."

It is impossible not to evaluate the next step in the direction of Laura Ceretto. Rostral pointed out that despite the fact that the arguments of men in their activities and deliberations are strong, but we women are much capable than men and while the competition between the sexes is our trick and cunning completely can stand against the male power [7].

Women's trick and cunning repeatedly acted motive or determinant for stories and moral conflicts in the literature and in the theater, in the folklore and mythology. But from the point - of differences between men and women in theoretical terms with the gender situation Laura Ceretto approach to the issue turned out to be

new. And this approach has its own logic and cunning tricks to it was considered typical for women with gender division. The disparity between boys and girls in patriarchal culture and exposure of girls to even greater injustice, exploitation, requirements of discipline to develop their stealth skills, and getting on with everyone in the form of self-defense tool. Approximately the same situation applies in the different ethnic and religious minorities, which were simply forced to maintain its integrity within large nations and civilizations. In order to survive, the women were forced to simply develop the most subtlest forms of trickery and livable. Against this background, appreciating the idea of Laura Charety can calculate the difference between the characters equality in gender relations is the result of its merits.

Thus, reviewing time Victoriana situation that existed in the culture of the XIX century, the application of the prohibitions for non penetration of biological "resources" for men and women in the official culture, in fact, is characteristic of a patriarchal culture that exists throughout the world. In each place where the hardest patriarchal, based on feminine charm culture create such disciplinary and moral situation that this danger is minimized. In traditional societies, the number of risky behaviors (eg, jokes, highly assessable some characters), dangerous things (wrong gifts) was too much. Even possible to form such a law: if the number of traditional culture above all, it increases the number of dangerous things. In such cultures, the woman is seen as a danger, and this increases the number of dangerous cases involving women. It is for this reason, when the culture aims to resist the dangers that other means performs no transmission of dangerous things to the official culture. We clearly see this in the culture of Victoriana. We noted that a similar attitude toward the woman have in Islam. In Islam, the reality, that is, the physical hijab replaced moral culture Victoriana. Meditating on identical and different situations in comparing the two

offers interesting cultural perspectives. The disciplinary pressure on the root of a woman who has in the culture of Victoriana, should the result of "" line, which gives rise to thoughts, demeans women and out of Eve's mythology that exists in the Christian tradition. At the same time, we see that this "line" established its alternative in the history of Christianity. This alternative to the exclusion of women from the shadows Eve, spending in this rehabilitation operation in connection with a woman (mother Mary motif). This line has resulted in the XIX century to the expansion of the movement due to the recognition of the rights and freedoms of women, as well as the destruction of a culture model Victoriana.

Thus, censorship applied in the culture with respect to gender relations in times of Victoriana shows once again that it is a new manifestation of the transformation of the native Christian mentality. That is, from time immemorial based on the interpretation of the Christian commandments received mythology Eve, are associated with the instability of the woman before sin and the commandments found it necessary to enter into a woman in a chain of humility, because it took being unreliable. But such a line has formed its own alternative, in other words, formed the line, which saved a woman from responsibility for the sins of all mankind. Ultimately, in the XIX century, there was a compromise situation for Christianity. All civilized Christians began to reflect on the fact that women are not guilty because of the sin of Eve, though still dominated by the idea, that women and men are able to roll their immoral deeds to the bottom. Culture and morality Victoriana tried to solve this problem by using subtle methods and the limitations inherent in civilization. But the moral destruction of Victoriana showed that a compromise on what was discussed was short-lived, rigorist morality associated with the woman prevailed mostly in churches, monasteries, and in certain communities (eg, Marmont), villages, whereas in cultural centers, in modernized countries there was a complete triumph for

the emancipation of women, which in turn led to the emergence in the world an entirely new situation. Some the result of this situation is the conversion of many circumstances relating to psychology, the inner world of women, as well as to the ratio of men and women to the true purpose of modeling culture. Attempts realism and modernism, taken in the direction of human relations have led to the disclosure of self-manifestation in the culture of all kinds of gender relations in varying degrees. Thus, this was a major impetus for the elimination of gender "censorship" in the culture of the XX century.

"... The new music - music unheard In this case, the new music are equally as what occurred a thousand years ago, and what exists today, namely that kind of music, which is perceived as previously had never created,. and do not say." Anton von Webern<sup>88</sup>.

Modern musical art of Belarus was formed on the basis of it is the national musical culture. Historically, that a fairly long period of its existence Belarus was part of various states, thus absorbing their culture, art and traditions. In global terms, it was "not long ago", so and now in the Belarusian national music can catch motifs characteristic of Polish or Lithuanian folklore. In spite of a very unusual history of the state, the musical culture there developed quite naturally. As well as throughout Europe, in Belarus, the music has its roots in the Church, in liturgical music. All its future path is in step with the rest of the music world.

ANamely, the music eventually moves away from the church and becomes secular. Open theater and chapel, there are the first composers whose names are known and outside the state (N. Orda, Moniuszko). In the XIX century, opened music school, folk conservatory and theaters. And so, step by step, the art of music is increasingly developing and growing. By the beginning of XX century Belarusian composers depart from writing music based purely on national motifs and traditions, and are beginning to use

modern musical language (E. Tikotsky, A. Bogatyrev, L.A. Abeliovich et al.). To replace the older generation of composers, comes a new, no less talented. They are respecting the traditions of the previous galaxy, create their own unique, partly experimental and innovative techniques. A characteristic feature of Belarusian school of composers, is the inclusion in the work of national subjects. No matter what style of the composer writes, it does not matter for what instruments and compositions gdenibud necessarily encounters something Belarusian. This may be the theme of a folk song, which is a quote in the symphony, or just folk dance treatment. It's a small detail that emphasizes national ownership and respect for native culture.

But let of history and completely delve into the present. What is happening with the musical art in Belarus? All Belarusian contemporary classical music, in general, can be called "play with the classics." Why I chose this term to describe? Everything is quite simple and clear: the works of Belarusian composers of today is full of references to previous generations and steeped national traditions, but also on a par with them in it get on new developments and trends in the music world. Conversation area works great and large: it contains examples of academic, one might even say, the classical, to those where the composer lets his imagination, using the product of the most daring tricks and experiments with sound. This music can be understood by the artist and the listener, but also overnight may surprise with its novelty. Sometimes, you need full of dissonance, to see the world differently, broke it in your perception. Sometimes the composer expects his work so that it could make a dissonance in the heart, the listening mind, allowing him to think.

Similarly talent has Galina Gorelova (1951). Her work - it is a significant phenomenon in the national music of Belarus. She was born in Minsk, he graduated from the Belarusian State Conservatory

composition class of prof. D. Smolski, Master in the class of Professor Alexander Bogatyrev. Since 1980, Galina Gorelova teaches at the State Academy of Music in Minsk, composition, the history of the orchestra and counterpoint. Together with its several colleagues became the founder of the "Belarusian Society of Contemporary Music."

"Gorelova Music is an expression of the spiritual world of the woman, her life and her love" <sup>89</sup>. Maintaining and developing the musical traditions of the century, G. Gorelova created its own style, marked by spirituality, poetry, lyrical expressiveness. There cantatas, symphonic poems, concertos in the repertoire of the composer. The author's style is the composer of subtle emotions, impressionistic tone-painting, attention to detail. Her work is an outstanding example of neo-romanticism in the Belarusian music. "The music of the last two decades, particularly important to the sound of bells: the sound of bells as a link between past and present. If before the peal of the church was part of the acoustic landscape of Belarus, then in Soviet times the bell completely silent, that in the early 90s to resound again "<sup>90</sup>.

Revival of spirituality and noble ideas of Christianity the main themes of her work. An atmosphere of sincerity and trust between the performer and the listener creates emotional openness. Music Korotkina devoid of clichés. In his works she refers to different genres and voices, using new musical techniques. All her works are figurative, she manages to be immersed in his music, creating an atmosphere that fascinates and keeps the listener to the last note. Music Korotkina mainly software. Stories that Anna chooses for his works, are completely different. As stated above, the theme of spirituality - is the main theme of creativity, but not the only one. Among her creations, there are totally different in content of the product ("Belarusian Kufar"), which uses folklore motifs, intonations

and comic overtones. In the work of Anna Ivanovna, there is a noticeable amount of piano music. This miniature from "speaking" names: "Pink Wind", "green leaves", "Clear" ... In them the author, like the French impressionists, shaped outlines the scope of each thumbnail, indicating that the plan was a source. Names convey the melancholic, a little sad, and sometimes completely opposite atmosphere works. In his piano works of A. Korotkina uses "free" language. and sometimes completely opposite atmosphere works. In his piano works of A. Korotkina uses "free" language. and sometimes completely opposite atmosphere works. In his piano works of A. Korotkina uses "free" language. It can be work, which include the effects of the strings of the piano or the piano which is used in the literal sense of the word, as a percussion instrument.

Modern society lives in conditions of intensive development of innovative technologies, constant updating of technical equipment. Scientific developments have become the main driving force, not only the economy but also society as a whole. With the advent of the internet, social networks, the development of private TV and radio world has become saturated with the amount and variety of information. Contemporary musicians need to be guided in an existing artprostranstve to identify self, to adequately evaluate their work and have the opportunity to express themselves creatively.

While Meercraft is keen to persuade Fitzdottrel that his labour will save the lazy citizen from working himself, he also convinces him that his schemes will be profitable because they are labour saving. Fitzdottrel is easily gulled and tells his wife:

This man defies the devil and all his works!  
He does't by his Engine, and devices, he!  
He has his winged ploughs that go with sails,  
Will plough you forty acres at once! And mills  
Will spout you water ten miles off!

(II.I.357-361)

Here Meercraft has drawn on the belief that man could find ingenious ways to work on nature and to yield the most profit from the least output. According to Kurtz Heinzelmann, the seventeenth century political economist Sir William Petty used the term "art" to describe such labour:

If by simple labour I could dig and prepare for seed a hundred acres in a thousand days; suppose I spend a hundred days in studying a more compendious way, and in contriving tools for the same purpose; but in all that hundred days dig nothing, but in the remaining nine hundred days I dig two hundred acres of ground; then I say that the said art which cost but an hundred days' invention is worth one man's labour for ever; because the new art and the one man performed as much as two men could have done without it. [16]

However whether Meercraft describes a scheme to make money out of his own labour or whether he suggests a project for the saving of labour is truly im-material as neither object or labour really exist in the corporeal world. It is not matter which Meercraft promises to transform into commodity, nor even a viable scheme of ingenious industry for someone else to profit from: it is instead the money of investors that Meercraft really turns into profit.

Marx's equation which differentiates between commodity exchange and capitalist production is useful here. In commodity exchange, he writes, commodity -C is exchanged for money -M which is then used to buy Commodity again, written C-M-C. However in a capitalist society, Marx argues, it is not commodity that circulates but money. Money is used to buy commodity C which is then sold on to make M thus M-C- M-. According to Shell:

The circulatory system of capitalist production bestows a new significance on money replacing the direct exchange of commodities- money is no longer an exchange equivalent but possesses the power of transformation in itself. In this progression from M-M matter is

created 'money which begets money'- we are no longer in the self enclosed world of Newtonian physics but further back in the magical transformation of alchemical elements. [17]

In Meercraft's cycle of exchange the commodity is absent from the equation: the drown'd lands, the raisins, the dogskins are never physically present, they exist only in the projection of Meercraft's imagination into language. Money is invested by the citizen on the basis of belief in Meercraft's word, invested in the hope of a significant return or profit. It is Meercraft's wit and his command of the imagination of the aspirations of citizens for endless transformation that enables him to profit from the credulous Fitzdottrel.

Pierre Bourdieu argues for a particular kind of social context which he calls field, game or market:

A field or market may be seen a structured space of positions in which the positions and their inter-relations are determined by the distribution of different kinds of resources or capital. [18]

This may not only be economic capital, he argues, but cultural capital, the possession of skills and knowledge and symbolic capital, the possession of honour, reputation and prestige. One type of capital can be converted to another for example skills into paid work and thus economic capital. The field or market is therefore a "site of struggle in which individuals seek to maintain or alter the distribution of the forms of capital specific to it." [19] The tricksters of Jacobean comedy achieve symbolic capital by a number of ritual transformations. By working on the desire for symbolic capital of others they are able to raise their own status.

Symbolic power is an invisible power. The exercise of power through symbolic exchange always rests on the foundation of shared belief, in such a way that even those who benefit least from it participate to some extent in their own subjection. [20]

Here in Meercraft's "toothpick scheme" the selling of the commodity is to be achieved by the printing of a book authorising the use of the product and educating the reader; an early form of advertising. Here Meercraft is enforcing the primacy of the word in the process of transaction. This is doubly emphasised when the reader/audience realises that there is no scheme. Meercraft's language does not have a material referent, it is an abstract symbolic system of signification which relies on the faith or credulity of the audience and the gullible citizen. It is not Meercraft's manipulation of the material world that makes him such an efficient trickster but his control of symbolic capital, his mastery of language which embodies other forms of symbolic capital such as religious discourse alchemical jargon and economic enterprise . As Robert Pelton points out, "The trickster's ability is verbal, words are what he juggles best." [21]

In Bakhtin's theory of carnival, he argues that eating and drinking symbolise the struggle and victory of man over the world, a collective social triumph in wresting the fruits of the earth for consumption. "Everyday life and consumption are not isolated from the labour and production process." [7] However, as he points out:

If food is separated from work and seen as a private way of life, then nothing remains of the old images ...Nothing is left but a series of artificial meaningless metaphors. [8]

That food in Volpone is not only separated from work, but is a metaphor for money, affirms this. The Golden Age that Volpone and Mosca create is one of artificial metaphor. Bakhtin's statement seems to suggest that the metaphor has lost its connection with the material and physical world and become an arbitrary and abstract token- a free floating signifier. However I would argue that the metaphors are not meaningless. They work because the tricksters are able to find common ground between the Golden age of natural plenty and the Golden age of a money economy. The golden hopes of the citizens of

city comedy are that they, like those lucky mythical citizens, can escape the Curse of Adam.

Quicksilver in *Eastward Ho!*, like Volpone, wishes to evade the labour process. As the son of a gentleman his enforced apprenticeship offends his sense of status. He tries to persuade his industrious co-worker Golding to adopt his attitude to work:

Why, do nothing, be like a gentleman, be idle; the curse of man  
is labour.

Wipe thy bum with testons and make ducks and drakes with  
shillings. (I i 114-116)

Golding however has been well schooled in the Protestant work ethic and answers

Whate'er some vainer youth may term disgrace, The gain of  
honest pains is never base; From trades, from arts, from valour,  
honour springs.These three are founts of gentry, yea of kings. (I i 143-  
146)

Honest labour for Golding is the cornerstone of advancement and moral virtue. Quicksilver, on the other hand, shows his scatological contempt for the fruits of his master's labour by debasing them to the lower body. Bakhtin states that in folk culture

Dung and urine lend a bodily character to matter, to the world, to the cosmic elements, which become closer, more intimate, more easily grasped, for this is matter the elemental force, born from the body itself. [9]

However, Quicksilver's unwillingness to work has removed him from this cycle. In Protestant polemic idleness is constantly associated with base matter. In the Puritan John Northbrooke's case, as he explains in his 1577 Treatise wherein Dicing, Dauncing, Vaine Plays or Enterludes...are Reproved, labour is a duty and idleness is described in the language of the lower body, in the language of excrement and waste: "A slothful man is to be compared to the dung of Oxen," they are "the dung and the filthe of idleness" (Howard 27).

In a similar way in Every Man In His Humour Brayneworme, in his disguise as an out of work soldier, is accused of idleness by Knowell in similar terms to those employed by Northbrook:

Men of thy condition feed on sloth  
As doth the beetle on the dung she breeds in  
Not caring how the mettle of your minds  
Is eaten with the rust of idleness. (II v 110-113 )

The metaphor of consumption dominates this speech and connects each image. The idle man feeds on sloth, the dung beetle feeds on dung and idleness feeds on man's "mettle." Immediately there is a suggestion that the idle man consumes but he does not produce. In other words he gets something from nothing. Labour is required to reinstate the idle man back into the cycle of consumption and production.

The word mettle has a double meaning in this context; it means both the essence or quality of a person and a metallic substance. This is reinforced by the reference to rust which consumes the mind of the idle man. The reference to the dung beetle introduces a further level of meaning into the speech. It is suggested in this simile that the idle man, like the dung beetle, consumes without producing. The dung beetle feeds on filth and produces the same filth from which she then breeds. Like the idle man the dungbeetle bypasses the labour process. The traditional association "of shiny metal with faeces, or of lucre with filth links the dung beetle with the circulation of money. It may be seen as the Dukatensheisser or shitter of ducats" (Shell 12). While in Bakhtin's agrarian society dung symbolised the transformative relationship between man and matter, in an emergent capitalist economy, matter and money become equated. Money is food and drink and sex. Marx notes the productive power of money:

Meercraft exercises his power through symbolic exchange drawing on the shared foundation of belief to those willing to

participate in their own subjection. It is this faith or credulity that allows him to be successful in his coining of money. By manipulating the language of signs he is able to conjure up an absent material world which is represented by maps and charts and diagrams of the schemes. He is able to work on the imagination of characters like Fitzdottrel because he taps into the wish fulfilment desires of the citizens. The citizens imagine an ideal golden age without the need for labour. The creative potential promised by tricksters such as Meercraft is the alchemical transformation of base matter to gold. By offering to insert their labour, either physical, or ingenious they appeal to the citizens' Golden age desire of getting something for nothing. However many of the victims of such tricksters get nothing for something. Meercraft's transformation is not material. As Charles Nicholl says of Jonson's tricksters in *The Alchemist*, it is

the alchemy of swindle transmuting the stuff of gullibility into the gold of profit, turning not lead but fools to gold. Face is the prospector, the miner unearthing rich ores of credulity, the prima material of their transformation. [22]

Earlier I said that art was seen as a form of ingenious labour. Art or artifice is also used to describe cunning and trickery. The craftsman transforms matter into valuable commodity, to be sold for gold. The crafty man in these plays uses the language of the imagination to create a golden world; he is, like Sidney's poet, a creator. However unlike the poet the trickster has no positive transformative function; his art is Meer Craft.

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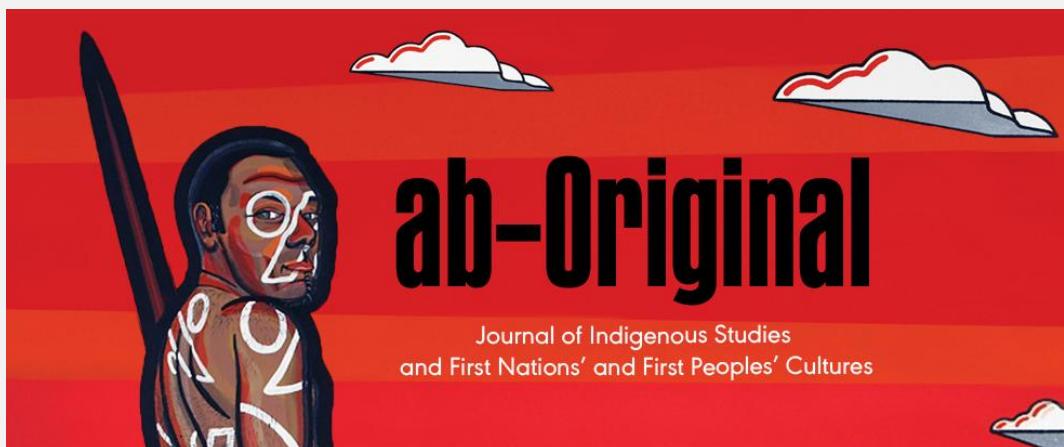
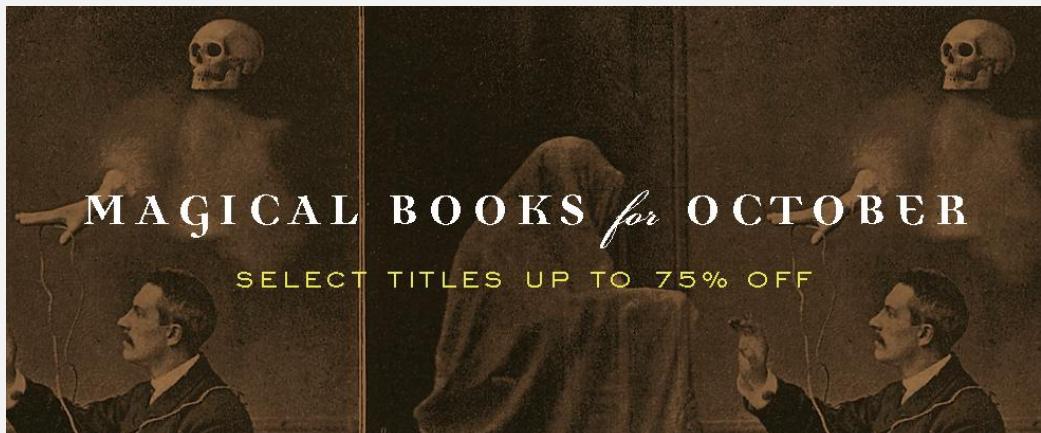
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